



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

✓ 15614





English Reprints.

GEORGE PUTTENHAM.

The Arte of English Poesie.

[June ?] 1589.

CAREFULLY EDITED BY
EDWARD ARBER,
Associate, King's College, London, F.R.G.S., &c.

LONDON:
5 QUEEN SQUARE, BLOOMSBURY, W.C.
Ent. Stat. Hall. 1 Dec. 1869. [*All Rights reserved.*]

15. b. 14



CONTENTS.

INTRODUCTION	3
PERSONAL RECOLLECTIONS, &c., of the Author in the present work	10
EVIDENCE in favour of GEORGE PUTTENHAM being the Author of this book	14
Bibliography	16
<i>THE ARTE OF ENGLISH POESIE</i>	
I. The Printer's [Richard Field] dedication to Lord Burghley	18
THE FIRST BOOKE. OF POETS AND POESIE	19
In thirty-one Chapters.	
THE SECOND BOOKE. OF PROPORTION POETICAL	78
In eighteen Chapters.	
THE THIRD BOOKE. OF ORNAMENT	149
In twenty-five Chapters.	
THE CONCLUSION	313
A Table of the Chapters in this book, and every thing in them contained	315



The Arte of English Poesie.

INTRODUCTION.

THU must ever be remembered that this Ladies' book was first published anonymously; that the printer was or feigned to be in ignorance of its Author; that similarly Sir John Harington, in 1591, only refers to him as 'that vnknowne Godfather, that this last yeare saue on, viz. 1589, set forth a booke called the Arte of English Poesie,' and again as that 'same *Ignoto*;' and lastly, that the authorship of the work was never openly claimed by any of Elizabeth's contemporaries.

The treatise appears to have been written between June 1584, and November 1588 when it was first entered at Stationers' Hall. This is proved not only by the general tenour of contemporary allusion, as by the following particulars, among other.

1. John Soowthern's '*Pandora. The Musyque of the beautie of his mistresse Diana,*' has on its title page the date 20. June 1584. Mr. J. P. Collier—in *Bibl. Cat.* ii. 367, ed. 1865—gives the result of his examination—while it was in the possession of the late Mr. Heber—of the only perfect copy of this intrinsically worthless work. He quotes passages to show that Puttenham meant, though he does not name, Soowthern in his description, at p. 259, of 'our minion' with his vice of Mingle-Mangle. That being the case; the present work was written after June 1584.

2. There is at p. 206 of some of the copies of the original edition, a remarkable substitution of one passage for another, respecting the Netherlanders. We have reprinted both passages at pp. 252-3. This substitution tells this tale. The work was composed at a time when the Netherlanders were in bad odour; when indecision marked the Queen's counsel, as to whether the long peace should be broken and they should be assisted in the war against Spain. The first passage is, therefore, strongly anti-Dutch. This would accord with the history of 1585.

But the work came to the press about March-April 1589. Meanwhile, the Armada had been defeated—the Dutch had proved themselves worthy confederates, and had helped much in the victory. So a more friendly though somewhat patronizing passage is substituted for the former one—but not before some

sheets had been printed. Thus, we obtain from this diversity, evidence as to the original composition in 1585, or later.

3. In one of the cancelled pages, *see p. 118*, is an account of the King of Spain's escutcheon and its legend, *Non sufficit orbis*, in the Governor's palace at St. Domingo. This city was taken by Drake, on New Year's Day 1586; and his great Expedition returned to Portsmouth on the 20th July 1586. Subsequent to which date, we must place our Author's knowledge of the fact.

4. Sidney is called *Sir Philip Sidney* (he was knighted 8th Jan. 1583). The absence of all allusion to his death (17 Oct. 1586) or magnificent public funeral (16 Feb. 1587), accords with an anterior composition of this work.

5. The correction on publication in 1589, as to events and time, is sometimes perfect; as in bringing up the Queen's rule to 'this one and thirty yeares space of your glorious raigne';* sometimes imperfect as 'We ourselues haue heretofore giuen some example by our *Triumphals* written in honour of her Maiesties long peace';† a passage evidently written in the time of that peace.

A minute and exhaustive analysis of the work, tracing every contemporary allusion to its date, would probably but confirm this general result—that it was written about 1585, and then as, with but few corrections and additions, it was printed in 1589.

The *occasion* of the work appears in language, which, considering that great Age, and the great Worthies and Poets then living, is somewhat extraordinary.

But in these dayes (although some learned Princes may take delight in Poets) yet vniuerſally it is not ſo. For as well Poets as Poetrie are deſpiſed, and the name become, of honorable infamous, ſubiect to ſcorne and deriſion, and rather a reproch than a prayſe to any that vſeth it: for commonly who ſo is ſtudiouſ in th'Arte or ſhewes him ſelfe excellent in it, they call him in diſdayne a *phantaſticall*: and a light headed or phantaſticall man (by conuerſion) they call a Poet.‡

Peradventure in this iron and malitious age of ours, Princes are leſſe delighted in it [the Arte of Poetrie] being ouer earneſtly bent and affected to the affaires of Empire and ambition. . . . So as, it is hard to find in theſe dayes of noblemen or gentlemen any good *Mathematician*, or excellent *Muſitian*, or notable *Philosopher*, or els a cunning Poet: becauſe we find few great Princes much delighted in the ſame ſtudies. Now alſo of ſuch among the Nobilitie or gentrie as be very well ſcene in many laudable ſciences, and eſpecially in making or Poetrie, it is ſo come to paſſe that they haue no courage to write and if they haue, yet are they

* p. 60.

† p. 61.

‡ p. 33.

loath to be a knowen of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably and suppressed it agayne, or els suffred it to be publisht without their names to it : as if it were a discredit for a Gentleman, to seeme learned, and to shew him selfe amorous of any good Art.*

And in her Maiesties time that now is sprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruantes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest.†

Which chiding, strangely coming from an anonymous author,—containing as it does an important testimony, both as to an anterior literary fecundity, and to the mass of contemporary literature which never reached the printing-press—is always to be estimated, in considering the earlier Elizabethan literature of England.

Such being the occasion, the Author tells us of the *persons* he had in view in writing this, the largest piece of Poetical Criticism in Elizabeth's reign.

First and above all : he writes for the Queen's own personal information and pleasure : whose portrait, in all her glorious attire, adorns the original edition, and specimens of whose poeſie will be found at pp. 243, 255.

You (Madame) my most Honored and Gracious : if I should seeme to offer you this my deuise for a discipline and not a delight.‡

So haue we remembred and set forth to your Maiestie very briefly, all the commended formes of the aunient Poetrie . . . And we haue purposely omitted all nice or scholaſtical curiosities not meete for your Maiesties contemplation in this our vulgar arte.§

Also that I write to the pleasure of a Lady and a most gracious Queene, and neither to Priestes nor to Prophetes or Philosophers.||

Next he wrote for the Court.

I trust they will beare with me writing in the vulgar speach and seeking by my nouelties to satisfie not the schoole but the Court.¶

Courtiers for whose instruction this trauaile is taken. . . . The authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.**

* p. 37. † p. 75. ‡ p. 21. § p. 72. || p. 314. ¶ p. 172. ** p. 170.

Because our chiefe purpose herein is for the learning of Ladies and young Gentlewomen or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their priuate recreation to make now and then ditties of pleasure. . . .*

Specially for your Ladies and pretie mistresses in Court, for whose learning I write.†

Neuerthelesse because we are to teache Ladies and Gentlemen to know their schoole points and termes appertaining to the Art.‡

[Proportion in figure] also fittest for the pretie amourets in Court to entertaine their seruants and the time withall, their delicate wits requiring some commendable exercise to keepe them from idleness.§

So as euery surplufage or preposterous placing or vndue iteration or darke word, or doubtfull speach are not so narrowly to be looked vpon in a large poeme, nor specially in the pretie Poesies and deuises of Ladies, and gentlewoman makers, whom we would not haue too precise Poets least with their shrewd wits, when they were married they might become a little too phantasticall wiues. ||

Lastly, he tells us.

Our intent is to make this Art vulgar for all English mens vse.¶

Thus, Queen, Court, Educated if it might not be the Learned as well, are those for whose instruction and delight in *The Arte of English Poesie* this work was undertaken.

What was then his purpose and plan? He gives us his own summary of it?

Now (most excellent Queene) hauing largely said of Poets and Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, such as do appertaine to our vulgar arte: and last of all set forth the poeticall ornament consisting chiefly in the beaultie and gallantnesse of his language and stile, and so haue appalled him to our seeming, in all his gorgeous habilliments, and pulling him first from the carte to the schoole, and from thence to the Court, and preferred him to your Maiesties seruice, in that place of great honour and magnificence to geue enterainment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to serue the many humors of men thither haunting and resorting, some by way of solace, some of serious aduise, and in matters aswell profitable as pleasant and honest.**

Hitherto we have dealt with the intention of the book, its execution is too large a subject for consideration here. A few points may be simply glanced at.

* p. 170. † p. 184. ‡ p. 180. § p. 104. || p. 256.
¶ p. 40. ** p. 304.

The work is not exclusively confined to *English Poësie*. The First of the three bookes gives also the theory of the *origin* of the various forms of Poetry. The Second describes the ancient Classic Poetry; reports, and apparently introduces into our literature, the Tartarian and Persian forms of verse, afterwards so fashionable; and discusses the application of Greek and Latin metrical 'numerositie' to English poetry. The Third book explains the then theory of Punctuation; has a long chapter on *Language*; deals with the figures of Rhetoric as well as those of Poetry proper: and has some forty pages on a seemingly foreign subject, *Decorum*; by which we are to understand not only Courtly manners, but also apt and felicitous expression of thought, and appropriateness of dress and conduct to our condition in life.

That chapter *Of Language*, and the many criticisms on 'words' scattered through the book are most interesting. Our Author was the Archbishop Trench of his age. It is important in the history of the growth of our Tongue, to see him fixing English, as 'the vsuall speach of the Court, and the shires lying about London within sixty miles, and not much above;' defending the introduction by himself or others, into our language, of such words as *Impression, Scientific, Major-domo, Politician, Conduct, Idiom, Significative*;* to listen to his explanations of such words as *Pelf, Moppe* or of such proverbs as *Totnesse is turned French, Skarborow warning*, and the like. A man who could patiently transpose a single sentence five hundred times in search of an Anagram on his Sovereign's name; would easily delight in the refined subtilties of meaning which are enshrined in words.

A word of common occurrence in the book—*vulgar*, must oftentimes be stripped of its modern acceptation. Sometimes it is used as we use it now, for *low, common*; but often it refers to the then current theory of languages. People supposed that from the three ancient and dead languages, Hebrew, Greek, and Latin, all modern Continental languages were derived. They

* The words quoted in his self-criticism will be found in the opening chapters of the first Book.

gave to these national living languages the common name of 'vulgar tongues.' So in many instances herein, vulgar stands for *native* or *national*: e. g. our *vulgar* art, may be read our *national* art, or sometimes simply, *our vulgar* is equivalent to *our native tongue*.

It would be great injustice to overpass the clear style of the book. Considering the nature of the subject, and that the Author was writing for Ladies; great skill is shown in the breaking up of the book into many chapters; and in his perfect affluence of example, illustration, and anecdote to solace their 'minds with mirth after all these scholastical preceptes which can not but bring with them (specially to Courtiers) much tediousness'; while a merry twinkling wit is constantly peeping out, as in his debating 'I cannot well say whether a man vse to kisse before hee take his leaue, or take his leaue before he kisse, or that it be all one business.'

Another characteristic is his dispassionate judgement. His condemnation of his own productions is without a qualm; and his praise of others' poetry is equally unqualified: just as either appear to him to neglect or conform to the principles of his *Arte*.

There yet remains a great question. Who was the Author?

A large number of tantalizing self-allusions occur in the book. No less than twelve of the writer's previous works, not counting slighter pieces, are either referred to, described, or quoted in it; and some of them in a way, only consistent with their antecedent circulation in MS. Of all these works, there has come down to us, but a late and imperfect copy of one,—*Partheniades*: and that copy, in accordance with the perfectly successful reticence, has not the author's name on it.

We learn from *The Arte of English Poetrie* that it was written by an Englishman, born about 1532; that he was one of children in the Nurfery, and he calls his nurse, 'the old gentlewoman'; that in due time he became a Scholar at Oxford; that in his younger days

he gave himself up to Poësie; that at eighteen he 'made an Eglogue entitled *Elpine* to Edward VI; that yet in his youth he was brought up in Foreign Courts and knew them better than he did the English one; that he could say 'I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferiour Courts;' that by early studies, riper training, and foreign society he was at home in Greek and Latin; well skilled in French, Italian, and Spanish; well read in history, especially that of his own time; of great acquaintance with our national literature; and taking an especial delight in English poëfy.

Further he was some time on the Continent between 1560-1570: and in 1579 presented his *Partheniades* as a New Year's gift to Queen Elizabeth.

Finally, approaching sixty years of age, he wrote the present work for his Sovereign's delight and instruction. Who is this high-born, high bred, highly cultivated, courtly Crichton?

Can he be George Puttenham, of whose existence there is no doubt, but whose name is first possibly associated in print with this work so late as 1614, in William Carew's paper *On the excellencie of the English tongue*, in the second edition of Camden's *Remaines*. It is an aggravation, that gleaning as much as we do of our Author, we know so little otherwise of Puttenham's life: that we have no elements to combine with the above facts.

Our purpose is not to dispossess Puttenham of the authorship, as to contrast the abundant self-allusion in the work, with the weak external evidence in his favour. It is to be hoped in the exhumation of old documents so constantly going on, all or at least some of our Author's works may be discovered: or if that be too great a hope, that evidence, decisive and final, may turn up, as to whether among the good writers, either in prose or verse, of our Country can be enrolled the name of George Puttenham: whether it is to him that we are indebted for this original and clever book on Poetry, Rhetoric, and Good Manners.

PERSONAL RECOLLECTIONS, &c.

of the

AUTHOR

in the present work.

* Probable or approximate dates.

The indications of time are so rarely given, that the order is often simply haphazard: and the whole collection is but tentative.

1509. Apr. 22. Henry VIII. succeeds to the throne.

["1509.

With reference to the story at p. 277. Professor J. S. Brewer, a great authority as to this period, writes to me: "The Ambassador referred to can be no other than Dr. Lee, afterwards Archbp. of York, the celebrated opponent of Erasmus. He was ambassador in Spain from 1525 until the Emperor left for Italy at the commencement of 1530. During the year 1529, he was called upon to remonstrate with the Emperor for the part he took in supporting Catherine, and practising with the Pope to prevent the king's divorce. It was apparently on one of these occasions that the circumstances mentioned in the anecdote occurred. It is clear from various indications in Lee's letter, that he was not an exact Spanish or French scholar. In general the interviews between Charles and the English ambassadors were carried on in French."

"1532.

Probable date of the Author's birth.

"My mother had an old woman in her nurserie, who in the winter nights would put vs forth many pretty riddles. . . The good gentlewoman would tell vs that were children . . ."

pp. 198, 199.

"When I was a scholler at Oxford." p. 219.

"It [Poetrie] was but the studie of my yonger yeares in which vanitie reigned." p. 314.

"I haue set you down two little ditties which our selues in our younger yeares played vpon the [figure of the] *Antistrophe*.

Vpon the mutable loue of a Lady.

Vpon the meritorious loue of Christ our Saviour.

pp. 208, 209.

[JOHN EVERAERTS, also called SECUNDUS NICOLAIUS [b. 10 Nov. 1511, at the Hague; d. 8 Oct. 1536, at Tournay] was one of the great poets of the Renaissance. His works—all of them in Latin—were not published till after his death. His 19 poems, called 'Kisses,' *Basia*, were first published at Leyden in 1539. A collection of his works appeared at Utrecht in 1541, and again at Paris in 1582: in which among his book of poems, entitled *Sylve* are the *Epithalamium* referred to at p. 68; and 'The Palace of Money,' *Regia Pecunia*, the autographic copy of which is in Harl. MS. 4935, in the British Museum. Secundus wrote Elegies, Odes, Epigrams, &c.; and among other, 'A Monody on the death of Sir Thomas More.')

1539-41.

1547. Jan. 28. Edward VI. comes to the throne.

- *1550. *ant.* 18. 'Also in our Eglogue intituled *Elpine*, which we made being but eightene yeares old, to King *Edward* the sixt a Prince of great hope,' *p.* 180. [This fixes the author's birth between 1529-1535. Taking a mean date, he may be assumed to have been born within a year, either way, of 1532.]
 'Specially in the Courtiers of forraigne countreyes, where in my youth I was brought vp, and very well obserued their maner of life and conuersation, for of mine owne country I haue not made so great experience,' *p.* 308.
 'I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with many inferior Courts,' *p.* 277.
 'Being in Italy conuersant with a certain gentleman, who had long trauailed the Orientall parts of the world, and scene the Courts of the great Princes of China and Tartarie,' *p.* 104.
 His foreign travels are referred to at *pp.* 216, 278, 279, 306.

1553. Julg 6. Mary succeeds to the crown.

1553. Oct. 5. (Thursday.) Parliament meets. By the first Motion and Nomination of Mr. Treasurer of the Queen's House, the Worshipful Mr. *John Pollard*, Esq. [who sat for *Oxfordshire* not *Yorkshire*. Willis's *Notitia Parl.* P. II. iii. 29, *Ed.* 1750] excellent in the Laws of this Realm, was elected speaker. *Commons Journals*, i. 27.
 1553. Oct. 9. On Monday afternoon, Mr. Speaker made an excellent Oration before the Queen's Highness sitting in the Royal Seat in the Parliament Chamber; all the Nobles and Commons assembled. *Idem.* See *p.* 151.

1558. Feb. 17. Elizabeth begins to reign.

- 1559-1567. [?]
Margaret, Duchess of Parma, Regent of the Netherlands.
 Our author 'is a beholder of the feast' given by the Regent at Brussels to Henry, Earl of Arundel, 'passing from England towards Italie by her Maiesties licence,' *p.* 278.
 1560-1574. [?]
Charles IX. King of France.
 'In the time of *Charles* the ninth French king, I being at the Spaw waters, there lay a Marshall of *Fraunce* called *Monsieur de Sèpier*' [who apparently dies there]. *p.* 285.
 [?]
 'Or else be locked into the Church by the Sexten as I my selfe was once serued reading an Epitaph in a certain cathedrall Church of England,' *p.* 71.
 [?]
The Golden Knight and the Knight called *Saint Sunday*; both living when our Author wrote. *p.* 291.
 [?]
 'Quoth the Iudge [apparently dead at the time of writing] what neede of such eloquent termes [as *violent persuasions*] in this place?' *p.* 153.
 [At *pp.* 169-178 of Cott. MS. Vespasian E. VIII., written in a small hand, is a copy of 17 poems, which were printed by Mr. Haslewood in his edition of the present work in 1811. The first is headed—
The principall addresse in nature of a new years gifte, seeminge thereby the author intended not to haue his name knowne.

These poems are the *Partheniades* of our author. The somewhat modern copy is apparently imperfect: as the 15th in its order is quoted as the 20th, and the 16th as the 18th. The following are also quoted—the 2d, 6th, 7th, 8th, and 12th. Three poems at least are therefore omitted, besides

some transposition of the order in the copy. In the last poem are these lines, which fix the date at 1 Jan. 1579:—

'But O, nowe twentye yeare agon,
Forsakinge Greece for Albion,
Where thow alone doost rule and raygne,
Empresse and Queene of great brittrayne.']

1579. Jan. 1. Our author presented these *Partheniades* to the Queen.
1558-1579, Authorities differ as to Sir J. Throgmorton's tenure of the office of the Justice of the County Palatine of Chester. G. Ormerod, *Hist. of Chester*, i. 59, 1819, states it to be from 1558-1579. In *Chetham Misc.* ii. 30, 1856, it is stated to be only from 1559-1564. Probably the former is more correct.
Our author wrote the Knight's Epitaph. See p. 189.
[?] 'I haue seene forraigne Embassadours in the Quenes presence, laugh so dissolutely at some rare pastime or sport that hath been made there. . . . ' p. 297.
[?] Serjeant Bendlowes saying on the Queen's progress in Huntingdonshire. ' p. 266.
1579. Feb. 28. Sir Nicholas Bacon dies. See p. 152.
1580. Feb. 25. Henry, Earl of Arundel, dies. See p. 278.
1584. June 20. Date of John Soowthern's *Pandora*. See p. 3.

The author's other works anterior to the composition of this one:—

PROSE.

- 'And whereof it first proceeded and grew, . . . appeareth more at large in our bookes of *serrotekni*.' p. 45.
'We our selues who compiled this treatise haue written for pleasure a little brief *Romance* or historicall ditty in the English tong of the Isle of great *Britaine* in short and long meetres. . . . ' p. 57.
'Of all which matters, we haue more largely spoken in our bookes of the originals and pedigree of the English tong.' p. 156.
'Our booke which we haue written *de Decoro*.' p. 283.

POETRY.

- 'An hymne written by vs to the Queenes Maiestie entitled (*Minerva*)' Quoted at p. 244.
'Our Comedie entituled *Ginecocratia*.' Described, p. 146.
'Our Enterlude entituled *Lustie London*.' Quoted, pp. 183, 208.
'Our Enterlude called *The W'olfe*.' Quoted, pp. 212, 233.
'In a worke of ours entituled *Philo Calin*, where we entreat of the loues betwene prince *Philo* and Lady *Calia*. ' p. 256. Quoted at p. 110.
'Our *Triumphals* written in honour of her Maiesties long peace.' p. 61.

The following entry appears in the Register of the Stationers' Company:—

1588. Nov. 9. ix. of No. Tho. Orwyn. Allowed unto him to prynte etc. *The Arte of Englishe Poesie in Thre Bookes, the first of Poets and Poesye, the second of Proportion, and the third of Ornamente.* vjd.

[This important work appeared in 1589, "Printed by Richard Field, dwelling in the Black-Friars, neere Ludgate," where he was then carrying on the business, to which he had succeeded from marrying Vautrollier's daughter. The authorship of the volume is doubtful, no name appearing in any part of the more than 250 quarto pages, although the writer over and over again mentions and quotes his own poems, and treats of the compositions of nearly all the writers of the day.—J. P. Collier in 'Notes and Queries,' 2d S., xii. 143.]

1589. Feb. 3. A second entry occurs in the Stationers' Co.'s Registers: Rich. Feild. *Thart of English Poesie*, beinge before entred for Tho. Orwin's copie, and is by his consent now put over to Rich. Field. *vid.*
[See for the entry to Orwin, (above): the imprint of the edition, 4to, 1589, is "At London, printed by Richard Field, dwelling in the Black-Friars, neere Ludgate;" and Orwin does not appear to have had any interest in the work. Field, as already stated, was from Stratford-on-Avon, and was the typographer, employed by Shakespeare for his *Venus and Adonis*, 1593, and *Lucrece*, 1594; and by Spenser for the edit. of *The Faerie Queen*, in 1596. *J. P. Collier. Idem p. 243.*
- May 28. Date of the printer's dedication of the book to Lord Burghley, *see p. 18.*
- *June. The book published.

1 Sir JOHN HARRINGTON, in his Preface to *Orlando Furioso*, in English Heroical verses. London. fol. 1591: thus refers to our Author; and controverts his opinion as to translators being no Poets.

Neither do I suppose it to be greatly behoofull for this purpose, to trouble you with the curious definitions of a Poet and Poesie, and with the subtil distinctions of their sundrie kinds; nor to dispute how high and supernatural the name of a maker is, so christened in English by that vnkowne Godfather, that this last yeare saue one, viz. 1589. set forth a booke called the Arte of English Poetrie: and least of all do I purpose to bestow any long time to argue, whether *Plato*, *Zenophon*, and *Erasmus*, writing fictions and Dialogues in prose, may iustly be called Poets, or whether *Lucan* writing a story in verse be an historiographer, or whether Mayster *Faure* translating *Virgil*, Mayster *Golding* translating *Ovids* metamorphosis, and my selfe in this worke that you see, be any more then versifiers, as the same *Ignoto* termeth all translators: for as for all, or the most part of such questions, I will refer you to Sir *Philip Sidney's* Apologie (in MS. but not printed when *Harrington* thus quotes it. *It was first published in 1595*), who doth handle them right learnedly, or to the forenamed treatise where they are discoursed more largely, and where, as it were a whole receipt of Poetrie is prescribed, with so manie new figures, as would put me in great hope in this age to come, would breed manie excellent Poets; saue for one obseruation that I gather out of the verie same book. For though the poore gentleman laboreth greatly to proue, or rather to make Poetrie an art, and reciteth as you may see in the plural number, some pluralities of patterns, and parcels of his owne Poetrie, with diuers pieces of Partheniads and hynnes in praise of the most praiseworthy; yet whatsoever he would proue by all these, sure in my poore opinion he doth proue nothing more plainly, then that which M. *Sidney* and all the learned sort that haue written of it, do pronounce, namely that it is a gift and not an art, I say he proueth it, because making himselfe and so manie others so cunning in the art, yet he sheweth himselfe so slender a gift in it; deservng to be commended as *Martiall* praiseth one that he compares to *Tully*.

*Carmina quod scribis et Apolline nullo
Laudari debes, hoc Ciceronis habes.*

2 Mr. Haslewood [*Cens. Lit.* ii. 40. Ed. 1809] was of opinion, that FRANCIS MERES, M.A., derived from the present work (and especially Bk. I. Chap. 31) the greater portion of his *Comparative discourse of our English Poets, with the Greeke, Latine and Italian Poets*, at pp. 279-287 of his *Palladis Tamia*, Wits Treasury, 1598: and that W. VAUGHAN, M.A., in *The Golden Grove*, 2d Ed. 1608; in Chap. 44, Book III. *Of Poetry, and the excellencie thereof*: and HENRY PEACHAM, M.A., in *The Compleat Gentleman*, 1622; in Chap. 10 *Of Poetrie*, pp. 78-96; also borrowed unacknowledged information from the present work.

EVIDENCE in favour of GEORGE PUTTENHAM

being the Author of this book.

*1532.
[*1534 or *1535.]

Approximate date of birth of the Author.

Sir T. Elyot, in his dedication of *The Education or bringinge up of children*, printed in 1535 'to his only entirely beloved syster Margaret Puttenham,' writes, 'I therefore in tymes vacant from busynes and other more serious study, as it were for my solace and recreation, have translated for you this lytell treatise entituled the Education of chyl dren, and made by Plutarch the excellent philosopher and mayster of Traiane, moost vertuous and noble of all Emperours. . . . And it shall only suffice me, if I by this littel labour I may cause you myn entirely beloved syster to folowe the intente of Plutarche, in brynginge and inducyng my litell newewes into the trayne and rule of vertue, whereby they shall fynallye attayne to honour (god so disposyng) to the inestimable comforte of theyr naturall parents, and other theyr louynge friendes: and moste specially to the high pleasure of god, commoditie and profite of theyr countray. Thus hartily fare ye well, and kepe with you this token of my tender loue to you, which with the vertue and towardnes of your children shall be continually augmented. From London the. xxvii. day of Novembre' [1534 or 1535.]

Can George and Richard Puttenham be these 'newewes' of Sir T. Elyot, for whom he wrote this book: and the children of Sir Thomas 'only' entirely beloved syster Margaret, married to — Puttenham?]

The following entry occurs in the Register of the Stationer's Company:

1528, Nov. 9.

ix. of No. Tho. Orwyn. Allowed unto him to prynte etc. *The Arte of Englyshe Poesie in Three Bookes, the first of Poets and Poesye, the second of Proportion, and the third of Ornamente.* vjd.

[The most plausible claim [to the authorship] is that of George Puttenham, who had a brother one of the Queen's Yeomen of the Guard, named Richard Puttenham, who was buried at St. Clement Danes, on 2d July 1601. There is extant, under the date of 8 Feb. 1584-5, an order from the Lords of the Queen's Council in the following form, which we give because it has hitherto been passed over, and because it refers to a man of so much literary distinction:—

"The Order of the Lords.—Whereas George Puttenham, gent., hath been a long sutor to her Ma^{ty} and us to be recompensed to the value of one thousand pounds, as well in respect that he did incur so much loss in obeying her Ma^{ty} commandement, as for other causes conteyned in a scedule and order wherunto wee have sett to our hands. Now, at his humble sute and request we (having considered the equitie of the cause, and being desirouse to doe the said suppliant good aid and furtherance in his said sute in respect of his obedi- ence) have ordered 'and so require' that Mr. Secretarie in our name (and for the causes above said doe prefer to her Ma^{ty} the humble sute of the said suppliant with this recommendation from us; and that her Ma^{ty} may be pleased to rest satisfied with our opinion in the equitie of the cause.

'Tho. Brumley, canc., Robert Leycester,
H. Hunsden, William Burley, C. Howard,
James Croftes.'

By a long explanatory paper annexed, it appears that the dispute was between George Puttenham and his brother Richard. From the Book of Decrees of the Court of Requests, we learn that in 28 Eliz., Richard Puttenham was in most distressed circumstances, having been four years in prison, and having had to maintain 'a proud stubborn woman, his wife, in unbridled liberty: he was thus worth no more than 'the simple garment on his back.' These particulars are as new as they are curious, and are derived from the original documents.—*Mr. J. P. Collier, in Notes and Queries*, 2d S. xii. 143.]

[Mr. Haslewood in *Ancient Critical Essays*, i. 1 Ed. 1809, gives the following information:—"In the prerogative court of Canterbury there is a nuncupative will dated the first of September, 1590, of *George Puttenham*, of London, Esquire, and probably our author, whereby, "First and principallie he bequathed his soull vnto Almightie God, and his bodie to be buried in christian buriall. Item, he gaue and bequeathed vnto Marye Symes, wydowe, his servant, as well for the good service she did him as alsoe for the money which she had laid forth for him, all and singular, his goods, chattels, leases, plate, redie money, linnen, wollen, brasse, peuter, stuff of houshold, bills, bonds, obligations, and all other his goodes and debts whatsoever, due or owinge vnto him. Alsoe his goods moueable or vnmoueable, of what kind nature qualitie or condicion, and in whose hands custodie or possession theye then were in, or remained, as well within his dwellinge howse as in anie other place or places within the realme of England. In the presence of Sebastian Archibould, scrivener: James Clerke, William Johnson, and diuers others." The probate act describes the defunct of Saint Bridgett's, in Fleet Street, London, Esq. There was also a *Richard Puttenham*, Esquire, whose will accords with the above as a scrivener's form, dated 16 Oct. 1597, he being "prisoner in her Majesty's Bench:" bequeaths all his property to his "verily reported and reputed daughter Katherine Puttenham." Considering the tenor of both Wills, the want of descendants of the name of Puttenham is no longer extraordinary."]

[Harl. MS. 831 is a clearly written copy, apparently of the seventeenth century, entitled—

An apologie, or true defens of her Maiesties honorable and good renouwe against all such who haue sought or shall seek to blemish the same, with any iniustice, crudeltie, or other unprincely behaviuor in any partes of her Maiesties proceedings against the late Scottish Queene, Be it for her first surpynce, imprisonment, process attayneder or death.

By very firme reasons, authorities and examples, provinge that her Maiestie hath done nothing in the said action against the rules of honor or armes or otherwise, not warrantable by the law of God and of man.

Written by George Puttenham to the seruice of her Maiestie and for large satisfaction of all such persons both princely and private, who by ignorance of the case, or partiallite of mind shall happen to be irresolute and not well satisfied in the said cause.]

1. WILLIAM CAMDEN, in his *Remaines of a Greater Worke, concerning Britaine, &c.*, London, 1605, thus commences the section of *Poems*:—

'Of the dignity of Poetry much hath beene said by the worthy Sir *Philipp Sidney*, and by the gentleman which proued that Poets were the first *Politicians*, the first *Philosophers*, the first *Historiographers*.' Apparently Camden did not know who that gentleman was.

2. EDMUND BOLTON left behind him a MS. entitled *Hypercritica, a Rule of Judgement for writing or reading our history's*, in four addresses: the last of which is entitled *Prime Gardens for gathering English: according to the true gage or standard of the Tongue, about 15 or 16 years ago*. This address—though not published till 1722 by A. Hall—was undoubtedly written in the reign of James I., probably about 1620, not 1610, as A. à Wood thought. The year 1605 should probably be associated with the following remark:—

'Q. Elizabeth's verses, those which I have seen and read, some exstant in the elegant, witty and artificial Book of the *Art of English Poetry*, (the Work as the Fame is) of one of her Gentlemen Pensioners, *Puttenham*, are Princely, as her prose.'—*Sect. iv.*, p. 236, ed. 1722.

This is the earliest trace at present of Puttenham's name being associated with *The Arte of English Poesie*.

3. In 1614, the second edition of Camden's *Remaines*, Reviewed, corrected and increased, appeared. It contained a paper of ten pages on *The Excellencie of the English tongue, by R[ichard] C[arew] of [St.] Anthony, Esquire, to W[illiam] C[amden]*.

CAREW, at p. 42, says, 'And in a word, to close vp these proofs of our copiousnesse, looke into our Imitations of all sorts of verses afforded by any other language, and you shall finde that Sir *Philip Sydney*, Master *Putten-*

ham, Maister *Stainhurst* and diuers more haue made vse how farre wee are within compasse of a faire imagined possitilitie in that behalfe'—an allusion to Puttenham more as a versifier than a poetical critic.

This is all the evidence, by any contemporary of either Elizabeth or James.

A. & Wood, following Bolton, gives the following very short account of Puttenham:—A worthy gentleman, his [Dyer's] contemporary, called — Puttenham, one of the gentlemen pensioners to qu. Elizabeth, who, according to fame, was author of *The Arte of English Poesie*, accounted in its time an elegant, witty, and artificial book; in which are some of the verses, made by qu. Elizabeth, extant; but whether this Puttenham was bred in Oxon I cannot yet tell. *Ath. Oxon.* i. 742. Ed. 1813.

BIBLIOGRAPHY.

The Arte of English Poesie.

(a) Issues in the Author's lifetime.

I. As a separate publication.

- 1 1589. London. *Editio princeps*: see title on opposite page. This edition has become very scarce. Messrs. Willis and Sotheman, in *Bibliotheca Curiosa*, 1867, offered a copy at £5, 5s. Mr. Joseph Lilly, in his *Bibliotheca Anglo-Curiosa*, is now offering a copy at £4, 14s. 6d. He states that copies of this edition sold at Col. Stanley's sale for £21, at Hibbert's for £13, 13s., and at the Roxburghe sale for £16, 5s. 6d.

Three copies of the original edition have been used in preparing the present reprint—Ben Jonson's copy in the Grenville Collection, and another also in the British Museum, (Press-mark 1077. f.1): together with a third kindly lent me by J. P. Collier, Esq., F.S.A.

This last copy formerly belonged to Dr. Farmer. Inside its cover, are noted the following prices paid for it, long ago: which strongly contrast with the more recent figures quoted above:—

Sold at Mr. West's auction, No. 1815, for £1, 13s. Egerton, 1788. £2, 2s. While Mr. Collier bought it at Dr. Farmer's sale for £2, 14s.

(b) Issues since the Author's death.

I. As a separate publication.

- 3 10 April 1869. London. 1 vol. 8vo. *English Reprints*: see title at p. 1.

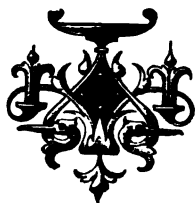
II. With other works.

- 2 1811-16. Lond. *Ancient Critical Essays*: Ed. by JOSEPH HASLEWOOD. 2 vols. 4to. Puttenham occupies the whole of the first volume published in 1811. In addition to *The Arte of English Poesie* is reprinted the *Partheniades*, from the Cottonian MS. Mr. Lilly, in offering in his *Bibliotheca Anglo-Curiosa*, a copy of this edition at £2, 12s. 6d., states, 'Only 200 copies were printed, which were published at £3, 3s. each; but the greater part of them were destroyed at the fire at Mr. Bensley's printing office.'

It may be therefore fairly assumed that there are hardly more than three hundred copies of the present work in existence in any form, anterior to the present edition.

THE ARTE
OF ENGLISH
POESIE.

Contriued into three Bookes : The first of
Poets and Poefie, the second of Pro-
portion, the third of Ornament.



AT LONDON
Printed by Richard Field, dwelling in the
black-Friers, neere Ludgate.
1589.



TO THE RIGHT HONORABLE SIR VVILLIAM CECILL
KNIGHT, LORD OF BURGHLEY, LORD
HIGH TREASVRER OF ENGLAND, R. F.

Printer wisheth health and prosperitie, with
the commandement and vse of his
continuall seruice.



*His Booke (right Honorable) comming to my
handes, with his bare title without any Authours
name or any other ordinarie addresse, I doubted how
well it might become me to make you a present thereof,
seeming by many expresse passages in the same at large,
that it was by the Authour intended to our Soueraigne
Lady the Queene, and for her recreation and seruice chiefly deuised,
in which case to make any other person her highnes partener in the
honour of his giuft it could not stand with my dutie, nor be without
some preiudice to her Maiesties interest and his merite. Perceyuing
besides the title to purport so slender a subiect, as nothing almost could
be more discrepant from the grauitie of your yeeres and Honorable
function, whose contemplations are euery houre more seriously em-
ployed vpon the publicke administration and seruices: I thought it
no condigne gratification, nor scarce any good satisfaction for such
a person as you. Yet when I considered, that bestowyng vpon your
Lordship the first vew of this mine impression (a seat of mine owne
simple facultie) it could not scypher her Maiesties honour or prero-
gatiue in the giuft, nor yet the Authour of his thanks: and seeing
the thing it selfe to be a deuice of some noueltie (which commonly
giueth euery good thing a speciall grace) and a noueltie so highly
tending to the most worthy prayses of her Maiesties most excellent
name (deerer to you I dare conceiue them any worldly thing besides)
mee thought I could not deuise to haue presented your Lordship any
gift more agreeable to your appetite, or fitter for my vocation and
abilitie to bestow, your Lordship beyng learned and a louer of learn-
ing, my present a Booke and my selfe a printer alwaies ready and
desirous to be at your Honourable commaundement. And
thus I humbly take my leaue from the Black-
sriers, this xxvij. of May. 1589.*

Your Honours most humble
at commaundement,
R. F.



THE FIRST BOOKE,

Of Poets and Poesie.

CHAP. I.

*What a Poet and Poesie is, and who may be worthily
sayd the most excellent Poet of our time.*



Poet is as much to say as a maker. And our English name well conformes with the Greeke word: for of ποιητήν to make, they call a maker *Poeta*. Such as (by way of resemblance and reuerently) we may say of God: who without any trauell to his diuine imagination, made all the world of nought, nor also by any paterne or mould as the Platonicks with their Idees do phantastically suppose. Euen so the very Poet makes and contriues out of his owne braine, both the verie and matter of his poeme, and not by any foreine copie or example, as doth the translator, who therefore may well be sayd a versifier, but not a Poet. The premises considered, it giueth to the name and profession no final dignitie and preheminance, aboue all other artificers, Scientificke or Me-

chanicall. And neuerthelesse without any repugnancie at all, a Poet may in some sort be said a follower or imitator, because he can expresse the true and liuely of euery thing is set before him, and which he taketh in hand to describe: and so in that respect is both a maker and a counterfaior: and Poesie an art not only of making, but also of imitation. And this science in his perfection, can not grow, but by some diuine instinct, the Platonicks call it *furor*: or by excellencie of nature and complexion: or by great subtiltie of the spirits and wit, or by much experience and obseruation of the world, and course of kinde, or peraduenture by all or most part of them. Otherwise how was it possible that *Homer* being but a poore priuate man, and as some say, in his later age blind, should so exactly set forth and describe, as if he had bene a most excellent Captaine or Generall, the order and array of battels, the conduct of whole armies, the sieges and assaults of cities and townes? or as some great Princes maiordome and perfect Surueyour in Court, the order, sumptuousnesse and magnificence of royal bankets, feasts, weddings, and enteruewes? or as a Polititian very prudent, and much inured with the priuat and publique affaires, so grauely examine the lawes and ordinances Ciuill, or so profoundly discourse in matters of estate, and formes of all politique regiment? Finally how could he so naturally paint out the speeches, countenance and maners of Princely persons and priuate, to wit, the wrath of *Achilles*, the magnanimitie of *Agamemnon*, the prudence of *Mene-laüs*, the prowesse of *Hector*, the maiestie of king *Priamus*, the grauitie of *Nestor*, the pollicies and eloquence of *Vlysses*, the calamities of the distressed *Queenes*, and valiance of all the Captaines and aduenturous knights in those lamentable warres of Troy? It is therefore of Poets thus to be conceiued, that if they be able to deuise and make all these things of them selues, without any subiect of veritie, that they be (by maner of speech) as creating gods. If they do it by instinct diuine or naturall, then surely much fauoured from aboue. If by

their experience, then no doubt very wise men. If by any president or paterne layd before them, then truly the most excellent imitators and counterfairs of all others. But you (Madame) my most Honored and Gracious: if I should seeme to offer you this my deuise for a discipline and not a delight, I might well be reputed, of all others the most arrogant and iniurious: your selfe being alreadie, of any that I know in our time, the most excellent Poet. Forsooth by your Princely purse fauours and countenance, making in maner what ye list, the poore man rich, the lewd well learned, the coward couragious, and vile both noble and valiant. Then for imitation no lesse, your person as a most cunning counterfaior liuely representing *Venus* in countenance, in life *Diana*, *Pallas* for gouernement, and *Iuno* in all honour and regall magnificence.

CHAP. II.

That there may be an Art of our English Poesie, aswell as there is of the Latine and Greeke.



Then as there was no art in the world till by experience found out: so if Poesie be now an Art, and of al antiquitie hath bene among the Greeks and Latines, and yet were none, vntill by studious persons fashioned and reduced into a method of rules and precepts, then no doubt may there be the like with vs. And if th'art of Poesie be but a skill appertaining to vtterance, why may not the same be with vs aswel as with them, our language being no lesse copious pithie and significatiue then theirs, our concepts the same, and our wits no lesse apt to deuise and imitate then theirs were? If againe Art be but a certaine order of rules prescribed by reason, and gathered by experience, why should not Poesie be a vulgar Art with vs aswel as with the Greeks and Latines, our language admitting no fewer rules and nice diuerſities then theirs? but peraduenture moe by a peculiar, which our speech hath in many things differing from theirs: and yet in the generall points of that Art, allowed to

go in common with them: so as if one point perchance which is their feete whereupon their measures stand, and in deede is all the beautie of their Poefie, and which feete we haue not, nor as yet neuer went about to frame (the nature of our language and wordes not permitting it) we haue in stead thereof twentie other curious points in that skill more then they euer had, by reason of our rime and tunable concords or fimphonie, which they neuer obserued. Poefie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

CHAP. III.

How Poets were the first priests, the first prophets, the first Legislators and polititians in the world.



He profession and vse of Poefie is most ancient from the beginning, and not as manie erroneously suppose, after, but before any ciuill society was among men. For it is written, that Poefie was th'originall cause and occasion of their first assemblies, when before the people remained in the woods and mountains, vagarant and dispersed like the wild beasts, lawlesse and naked, or verie ill clad, and of all good and necessarie prouision for harbour or sustenance vtterly vnfurnished: so as they little differed for their maner of life, from the very brute beasts of the field. Whereupon it is fayned that *Amphion* and *Orpheus*, two Poets of the first ages, one of them, to wit *Amphion*, builded vp cities, and reared walles with the stones that came in heapes to the sound of his harpe, figuring thereby the mollifying of hard and stonie hearts by his sweete and eloquent perswasion. And *Orpheus* assembled the wilde beasts to come in heards to harken to his musicke, and by that meanes made them tame, implying thereby, how by his discrete and wholsome lessons vttered in harmonie and with melodious instruments, he brought the rude and sauage people to a more ciuill and orderly life, nothing, as it seemeth, more preuailing or fit to redresse and edifie the cruell and sturdie

courage of man then it. And as these two Poets and *Linus* before them, and *Museus* also and *Hesiodus* in Greece and Archadia: so by all likelihood had mo Poets done in other places, and in other ages before them, though there be no remembrance left of them, by reason of the Records by some accident of time perished and failing. Poets therefore are of great antiquitie. Then forasmuch as they were the first that entended to the obseruation of nature and her works, and specially of the Celestiall courses, by reason of the continuall motion of the heauens, searching after the first mouer, and from thence by degrees comming to know and consider of the substances separate and abstract, which we call the diuine intelligences or good Angels (*Demonēs*) they were the first that instituted sacrifices of placation, with inuocations and worship to them, as to Gods: and inuented and stablished all the rest of the obseruances and ceremonies of religion, and so were the first Priests and ministers of the holy misteries. And because for the better execution of that high charge and function, it behoued them to liue chaste, and in all holiness of life, and in continuall studie and contemplation: they came by instinct diuine, and by deepe meditation, and much abstinence (the same as subtling and refining their spirits) to be made apt to receaue visions, both waking and sleeping, which made them vtter prophecies, and foretell things to come. So also were they the first Prophetes or seers, *Videntes*, for so the Scripture tearmeth them in Latine after the Hebrue word, and all the oracles and answers of the gods were giuen in meeter or verse, and published to the people by their direction. And for that they were aged and graue men, and of much wisdom and experience in th'affaires of the world, they were the first lawmakers to the people, and the first polititions, deuising all expedient meanes for th'establishment of Common wealth, to hold and containe the people in order and duety by force and vertue of good and wholesome lawes, made for the preservation of the publique peace and tranquillitie. The

same peradventure not purposely intended, but greatly furthered by the aw of their gods, and such scruple of conscience, as the terrors of their late inuented religion had led them into.

CHAP. IIII.

How Poets were the first Philosophers, the first Astronomers and Historiographers and Oratours and Musitiens of the world.



Vtterance also and language is giuen by nature to man for perswasion of others, and aide of them selues, I meane the first abilitie to speake. For speech it selfe is artificiall and made by man, and the more pleasing it is, the more it preuaileth to such purpose as it is intended for: but speech by meeter is a kind of vtterance, more cleanly couched and more delicate to the eare then prose is, because it is more currant and slipper vpon the tongue, and withal tunable and melodious, as a kind of Musicke, and therefore may be tearmed a musicall speech or vtterance, which cannot but please the hearer very well. Another cause is, for that is briefer and more compendious, and easier to beare away and be retained in memorie, then that which is contained in multitude of words and full of tedious ambage and long periods. It is beside a maner of vtterance more eloquent and rethoricall then the ordinarie prose, which we vse in our daily talke: because it is decked and set out with all maner of fresh colours and figures, which maketh that it sooner inuegleth the iudgement of man, and carieth his opinion this way and that, whither soeuer the heart by impression of the eare shalbe most affectionatly bent and directed. The vtterance in prose is not of so great efficacie, because not only it is dayly vsed, and by that occasion the eare is ouerglutted with it, but is also not so voluble and slipper vpon the tong, being wide and lose, and nothing numerous, nor contriued into measures, and founded with so gallant and harmonical accents, nor in fine allowed that figuratiue conueyance, nor so great licence in

choise of words and phrased as meeter is. So as the Poets were also from the beginning the best perfwaders and their eloquence the first Rethoricke of the world. Euen so it became that the high mysteries of the gods should be reuealed and taught, by a maner of vtterance and language of extraordinarie phrase, and briefe and compendious, and aboue al others sweet and ciuill as the Metricall is. The same also was meetest to register the liues and noble gests of Princes, and of the great Monarkes of the world, and all other the memorable accidents of time: so as the Poet was also the first historiographer. Then forasmuch as they were the first obseruers of all naturall causes and effects in the things generable and corruptible, and from thence mounted vp to search after the celestiall courses and influences, and yet penetrated further to know the diuine essences and substances separate, as is sayd before, they were the first Astronomers and Philosophists and Metaphisicks. Finally, because they did altogether endeuer them selues to reduce the life of man to a certaine method of good maners, and made the first differences betweene vertue and vice, and then tempered all these knowledges and skilles with the exercise of a delectable Musicke by melodious instruments, which withall serued them to delight their hearers, and to call the people together by admiration, to a plausible and vertuous conuersation, therefore were they the first Philosophers Ethick, and the first artificial Musiciens of the world. Such was *Linus*, *Orpheus*, *Amphion* and *Museus* the most ancient Poets and Philosophers, of whom there is left any memorie by the prophane writers. King *Dauid* also and *Salomon* his sonne and many other of the holy Prophets wrate in meeters, and vsed to sing them to the harpe, although to many of vs ignorant of the Hebrue language and phrase, and not obseruing it, the same seeme but a prose. It can not bee therefore that anie scorne or indignitie should iustly be offred to so noble, profitable, ancient and diuine a science as Poesie is.

CHAP. V.

*How the wilde and sauage people vsed a naturall Poesie in
versicle and rime as our vulgar is.*



And the Greeke and Latine Poesie was by verse numerous and metricall, running vpon pleasant feete, sometimes swift, sometime slow (their words very aptly seruing that purpose) but without any rime or tunable concord in th'end of their verses, as we and all other nations now vse. But the Hebrues and Chaldees who were more ancient then the Greekes, did not only vse a metricall Poesie, but also with the same a maner of rime, as hath bene of late obserued by learned men. Wherby it appeareth, that our vulgar running Poesie was common to all the nations of the world besides, whom the Latines and Greekes in speciall called barbarous. So as it was notwithstanding the first and most ancient Poesie, and the most vniuersall, which two points do otherwise giue to all humane inuentions and affaires no small credit. This is proued by certificate of marchants and trauellers, who by late nauigations haue surueyed the whole world, and discovered large countries and strange peoples wild and sauage, affirming that the American, the Perusine and the very Canniball, do sing and also say, their highest and holiest matters in certaine riming vericles and not in prose, which proues also that our maner of vulgar Poesie is more ancient then the artificiall of the Greeks and Latines, ours comming by instinct of nature, which was before Art or obseruation, and vsed with the sauage and vnciuill, who were before all science or ciuilitie, euen as the naked by prioritie of time is before the clothed, and the ignorant before the learned. The naturall Poesie therefore being aided and amended by Art, and not vtterly altered or obscured, but some signe left of it, (as the Greekes and Latines haue left none) is no lesse to be allowed and commended then theirs.

CHAP. VI.

How the riming Poesie came first to the Grecians and Latines, and had altered and almost spilt their maner of Poesie.



Vt it came to passe, when fortune fled farre from the Greekes and Latines, and that their townes florished no more in traficke, nor their Vniuersities in learning as they had done continuing those Monarchies: the barbarous conquerers inuading them with innumerable swarmes of strange nations, the Poesie metricall of the Grecians and Latines came to be much corrupted and altered, in so much as there were times that the very Greekes and Latines themselues tooke pleasure in Riming verses, and vsed it as a rare and gallant thing: Yea their Oratours profes nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metricall sentences, as appeares by many of the auncient writers, about that time and since. And the great Princes, and Popes, and Sultans would one salute and greet an other sometime in frendship and sport, sometime in earnest and enmitie by ryming verses, and nothing seemed clerkly done, but must be done in ryme: Whereof we finde diuers examples from the time of th'Emperours Gracian and Valentinian downwardes: For then aboutes began the declination of the Romain Empire, by the notable inundations of the *Hunnes* and *Vandalles* in Europe, vnder the conduict of *Totila* and *Atila* and other their generalles. This brought the ryming Poesie in grace, and made it preuaile in Italie and Greece (their owne long time cast aside, and almost neglected) till after many yeares that the peace of Italie and of th'Empire Occidentall reuiued new clerkes, who recouering and perusing the bookes and studies of the ciuiler ages, restored all maner of arts, and that of the Greeke and Latine Poesie withall into their former puritie and netnes. Which neuerthelesse did not so preuaile, but that the

ryming Poefie of the Barbarians remained ftill in his reputation, that one in the fchole, this other in Courts of Princes more ordinary and allowable.

CHAP. VII.

How in the time of Charlemaine and many yeares after him the Latine Poetes wrote in ryme.



ND this appeareth euidently by the workes of many learned men, who wrote about the time of *Charlemaines* raigne in the Empire *Occidentall*, where the Christian Religion, became through the exceſſiue authoritie of Popes, and deepe deuotion of Princes ſtrongly fortified and eſtabliſhed by erection of orders *Monaſtical*, in which many ſimple clerks for deuotion ſake and ſanctitie were receiued more then for any learning, by which occaſion and the ſolitarineſſe of their life, waxing ſtudioſ without diſcipline or inſtruction by any good methode, ſome of them grew to be hiſtoriographers, ſome Poets, and following either the barbarous rudenes of the time, or els their own idle inuentions, all that they wrote to the fauor or prayſe of Princes, they did it in ſuch maner of miſtreſſie, and thought themſelues no ſmall fooles, when they could make their verſes goe all in ryme as did the ſchoole of *Salerne*, dedicating their booke of medicinall rules vnto our king of England, with this beginning.

*Anglorum Rege ſcripſit tota ſchoia Salerni
Si vis incolumem, ſi vis te reddere ſanum
Curas tolle graues, irasci crede prophanum
Nec retine ventrem nec ſtringas fortiter a num.*

And all the reſt that follow throughout the whole booke more curiouſly then cleanly, neuertheleſſe very well to the purpoſe of their arte. In the ſame time king *Edward* the iij. him ſelfe quartering the Armes of England and France, did diſcouer his pretence and claime to the Crowne of Fraunce, in theſe ryming verſes.

*Rex ſum regnorum bina ratione duorum
Anglorum regno ſum rex ego iure paterno*

*Matris iure quidem Francorum nuncupor idem
Hinc est armorum variatio facta meorum.*

Which verses *Phillip de Valois* then possessing the Crowne as next heire male by pretexte of the law *Salique*, and holding out *Edward* the third, aunswered in these other of as good stuffe.

*Prædo regnorum qui diceris esse duorum
Regno materno priuaberis atque paterno
Prolis ius nullum ubi matris non fuit ullum
Hinc est armorum variatio stulta tuorum.*

It is found written of Pope *Lucius*, for his great auarice and tyranny vsed ouer the Clergy thus in ryming verses.

*Lucius est piscis rex et tyrannus aquarum
A quo discordat Lucius iste parum
Deuorat hic homines, his piscibus insidiatur
Esurit hic semper hic aliquando satur
Amborum vitam si laus æquata notaret
Plus rationis habet qui ratione caret.*

And as this was vsed in the greatest and gayest matters of Princes and Popes by the idle inuention of Monasticall men then rainging al in their superlatiue. So did euery scholar and fecular clerke or versifier, when he wrote any short poeme or matter of good lesson put it in ryme, whereby it came to passe that all your old Prouerbes and common sayings, which they would haue plausible to the reader and easie to remember and beare away, were of that sorte as these.

*In mundo mira faciunt duo nummus et ira
Mollificant dura peruertunt omnia iura.*

And this verse in dispraye of the Courtiers life following the Court of Rome.

*Vita palatina dura est animæque ruina.
And these written by a noble learned man.
Ire redire sequi regum sublimia castra
Eximius status est, sed non sic itur ad astra.*

And this other which to the great iniurie of all women was written (no doubt by some forlorne louer, or els some old malicious Monke) for one womans fake blemishing the whole sexe.

*Fallere flere nere mentiri nilque tacere
Hæc quinque vere statuit Deus in muliere.*

If I might haue bene his Iudge, I would haue had him for his labour, serued as *Orpheus* was by the women of Thrace. His eyes to be picket out with pinnes, for his so deadly belying of them, or worfe handled if worfe could be deuised. But will ye see how God raised a reuenger for the silly innocent women, for about the same ryming age came an honest ciuill Courtier somewhat bookish, and wrate these verses against the whole rable of Monkes.

*O Monachi vestri stomachi sunt amphora Bacchi
Vos estis Deus est testis turpissima pestis.*

Anon after came your secular Priestles as iolly rymers as the rest, who being fore agreed with their Pope *Calixtus*, for that he had enioyned them from their wiues, and railed as fast against him.

*O bone Calixte totus mundus perodit te
Quondam Presbiteri, poterant vxoribus uti
Hoc destruxisti, postquam tu Papa fuisti.*

Thus what in writing of rymes and registring of lyes was the Clergy of that fabulous age wholly occupied.

We finde some but very few of these ryming verses among the Latines of the ciuill ages, and those rather hapning by chaunce then of any purpose in the writer, as this *Distick* among the disportes of *Ouid*.

*Quot cælum stellas tot habet tua Roma puellas
Pasca quotque hædos tot habet tua Roma Cynædos,*

The posteritie taking pleasure in this manner of *Simphonie* had leasure as it seemes to deuise many other knackes in their versifying that the aunient and ciuill Poets had not vsed before, whereof one was to make euery word of a verse to begin with the same letter, as did *Hugobald* the Monke who made a large poeme to the honour of *Carolus Caluus*, euery word beginning with *C.* which was the first letter of the king name thus.

Carmina clarisonæ Caluis cantate camenæ.

And this was thought no small peece of cunning, being in deed a matter of some difficultie to finde out

so many wordes beginning with one letter as might make a iust volume, though in truth it were but a phantasticall deuise and to no purpose at all more then to make them harmonickall to the rude eares of those barbarous ages.

Another of their pretie inuentions was to make a verse of such wordes as by their nature and manner of construction and situation might be turned backward word by word, and make another perfit verse, but of quite contrary fence as the gibling Monke that wrote of Pope *Alexander* these two verses.

*Laus tua non tua fraus, virtus non copia rerum,
Scandere te faciunt hoc decus eximium.*

Which if ye will turne backwards they make two other good verses, but of a contrary fence, thus.

*Eximium decus hoc faciunt te scandere, rerum
Copia, non virtus, fraus tua non tua laus.*

And they called it *Verse Lyon*.

Thus you may see the humors and appetites of men how diuers and chaungeable they be in liking new fashions, though many tymes worse then the old, and not onely in the manner of their life and vse of their garments, but also in their learninges and arts and specially of their languages.

CHAP. VIII.

In what reputation Poesie and Poets were in old time with Princes and otherwise generally, and how they be now become contemptible and for what causes.



Or the respectes aforefayd in all former ages and in the most ciuill countreys and commons wealthes, good Poets and Poesie were highly esteemed and much fauoured of the greatest Princes. For prooffe whereof we read how much *Amyntas* king of *Macedonia* made of the Tragickall Poet *Euripides*. And the *Athenians* of *Sophocles*. In what price the noble poemmes of *Homer* were holden with *Alexander* the great, in so much as euery night they were layd vnder his pillow, and by day were carried in

the rich iewell cofer of *Darius* lately before vanquished by him in battaile. And not onely *Homer* the father and Prince of the Poets was so honored by him, but for his sake all other meaner Poets, in so much as *Cherillus* one no very great good Poet had for euery verse well made a *Phillips* noble of gold, amounting in value to an angell English, and so for euery hundreth verses (which a cleanly pen could speedely dispatch) he had a hundred angels. And since *Alexander* the great how *Theocritus* the Greeke poet was fauored by *Tholomee* king of Egipt and Queene *Berenice* his wife, *Ennius* likewise by *Scipio* Prince of the *Romaines*, *Virgill* also by th'Emperour *Augustus*. And in later times how much were *Iehan de Mchune* and *Guillaume de Loris* made of by the French kinges, and *Geffrey Chaucer* father of our English Poets by *Richard* the second, who as it was supposed gaue him the maner of new Holme in Oxfordshire. And *Gowver* to *Henry* the fourth, and *Harding* to *Edward* the fourth. Also how *Francis* the Frenche king made *Sangelais*, *Salmonius*, *Macrinus*, and *Clement Marot* of his priuy Chamber for their excellent skill in vulgare and Latine Poefie. And king *Henry* the 8. her *Maiesties* father for a few Pfalmes of *Dauid* turned into English meetre by Sternhold, made him groome of his priuy chamber, and gaue him many other good gifts. And one *Gray* what good estimation did he grow vnto with the same king *Henry*, and afterward with the Duke of Sommerfet Protecflour, for making certaine merry Ballades, whereof one chiefly was *The hunte it [is?] vp, the hunte is vp*. And Queene *Mary* his daughter for one *Epithalamie* or nuptiall song made by *Vargas* a Spanishe Poet at her mariage with king *Phillip* in Winchester gaue him during his life two hundred Crownes pension: nor this reputation was giuen them in auncient times altogether in respect that Poefie was a delicate arte, and the Poets them selues cunning Princepleasers, but for that also they were thought for their vniuerfall knowledge to be very sufficient men for the greatest charges in their common

wealthes, were it for counsell or for conduct, whereby no man neede to doubt but that both skilles may very well concurre and be most excellent in one person. For we finde that *Julius Caesar* the first Emperour and a most noble Captaine, was not onely the most eloquent Orator of his time, but also a very good Poet, though none of his doings therein be now extant. And *Quintus Catulus* a good Poet, and *Cornelius Gallus* treasurer of Egypt, and *Horace* the most delicate of all the Romain *Lyricks*, was thought meeete and by many letters of great instance prouoked to be Secretarie of estate to *Augustus* th'Emperour, which neuerthelesse he refused for his vnhealthfulness sake, and being a quiet mynded man and nothing ambitious of glory: *non voluit accedere ad Rempublicam*, as it is reported. And *Ennius* the Latine Poet was not as some perchance thinke, onely fauored by *Scipio* the *Africane* for his good making of verses, but vsed as his familiar and Counsellor in the warres for his great knowledge and amiable conuersation. And long before that *Antimenides* and other Greeke Poets, as *Aristotle* reportes in his Politiques, had charge in the warres. And *Firæus* the Poet being also a lame man and halting vpon one legge, was chosen by the Oracle of the gods from the *Athenians* to be generall of the *Lacedemonians* armie, not for his Poetrie, but for his wisdom and graue persuasions, and subtile Stratagemes whereby he had the victory ouer his enemies. So as the Poets seemed to haue skill not onely in the subtilties of their arte, but also to be meeete for all maner of functions ciuill and martiall, euen as they found fauour of the times they liued in, insomuch as their credit and estimation generally was not small. But in these dayes (although some learned Princes may take delight in them) yet vniuersally it is not so. For as well Poets as Poesie are despised, and the name become, of honorable infamous, subiect to scorne and derision, and rather a reproch than a prayse to any that vseth it: for commonly who so is studious in th'Arte or shewes him selfe excellent

in it, they call him in disdayne a *phantasticall*: and a light headed or phantasticall man (by conuerſion) they call a Poet. And this proceedes through the barbarous ignoraunce of the time, and pride of many Gentlemen, and others, whose groſſe heads not being brought vp or acquainted with any excellent Arte, nor able to contriue, or in manner conceiue any matter of ſubtiltie in any buſineſſe or ſcience, they doe deride and ſcorne it in all others as ſuperfluous knowledges and vayne ſciences, and whatſoeuer deuife be of rare inuention they terme it *phantasticall*, conſtruing it to the worſt ſide: and among men ſuch as be modeſt and graue, and of litle conuerſation, nor delighted in the buſie life and vayne ridiculous actions of the popular, they call him in ſcorne a *Philosopher* or *Poet*, as much to ſay as a phantasticall man, very iniuriouſly (God wot) and to the manifeſtation of their own ignoraunce, not making difference betwixt termes. For as the euill and vicious diſpoſition of the braine hinders the founde iudgement and diſcourſe of man with buſie and diſordered phantaſies, for which cauſe the Greekes call him *παράδοτος*, ſo is that part being well affected, not onely nothing diſorderly or conſuſed with any monſtrous imaginations or conceits, but very formall, and in his much multiformitie *vniforme*, that is well proportioned, and ſo paſſing cleare, that by it as by a glaſſe or mirrour, are repreſented vnto the ſoule all maner of bewtifull viſions, whereby the inuentiue parte of the mynde is ſo much holpen, as without it no man could deuife any new or rare thing: and where it is not excellent in his kind, there could be no politique Captaine, nor any witty enginer or cunning artifer, nor yet any law maker or counſellor of deepe diſcourſe, yea the Prince of Philoſophers ſtickes not to ſay *animam non intelligere abſque phantaſmate* which text to another purpoſe *Alexander Aphrodiſcus* well noteth, as learned men know. And this phantaſie may be reſembled to a glaſſe as hath bene ſayd, whereof there be many tempers and manner of makinges, as the *perſpectiues* doe

acknowledge, for some be false glasses and shew things otherwise than they be in deede, and others right as they be in deede, neither fairer nor fouler, nor greater nor smaller. There be againe of these glasses that shew things exceeding faire and comely, others that shew figures very monstrous and illfaured. Euen so is the phantasticall part of man (if it be not disordered) a representer of the best, most comely and bewtifull images or apparances of things to the soule and according to their very truth. If otherwise, then doth it breede *Chimeres* and monsters in mans imaginations, and not onely in his imaginations, but also in all his ordinarie actions and life which ensues. Wherefore such persons as be illuminated with the brightest irradiations of knowledge and of the veritie and due proportion of things, they are called by the learned men not *phantastici* but *euphantastice*, and of this sorte of phantasie are all good Poets, notable Captaines stratagematique, all cunning artificers and engineers, all Legislators Politicians and Counsellours of estate, in whose exercises the inuentiue part is most employed and is to the sound and true iudgement of man most needful. This diuersitie in the termes perchance euery man hath not noted, and thus much be said in defence of the Poets honour, to the end no noble and generous minde be discomforted in the studie thereof, the rather for that worthy and honorable memoriall of that noble woman twise French Queene, Lady *Anne* of Britaine, wife first to king *Charles* the viij. and after to *Lewes* the xij. who passing one day from her lodging toward the kinges side, saw in a gallerie *Maister Allaine Chartier* the kings Secretarie, an excellent maker or Poet leaning on a table end a sleepe, and slooped downe to kisse him, saying thus in all their hearings, we may not of Princely courtesie passe by and not honor with our kisse the mouth from whence so many sweete ditties and golden poems haue issued. But me thinks at these words I heare some smilingly say, I would be loath to lacke liuing of my own till the Prince gaue me a maner of new

Elme for my riming. And another to say I haue read that the Lady *Cynthia* came once downe out of her skye to kisse the faire yong lad *Endimion* as he lay a sleep: and many noble Queenes that haue bestowed kisses vpon their Princes paramours, but neuer vpon any Poets. The third me thinks shruggingly faith, I kept not to sit sleeping with my Poesie till a Queene came and kissed me. But what of all this? Princes may giue a good Poet such conuenient countenance and also benefite as are due to an excellent artificer, though they neither kisse nor cokes them, and the discreet Poet lookes for no such extraordinarie fauours, and aswell doth he honour by his pen the iust, liberall, or magnanimous Prince, as the valiaunt, amiable or bewtifull though they be euery one of them the good giftes of God. So it seemes not altogether the scorne and ordinarie disgrace offered vnto Poets at these dayes, is cause why few Gentlemen do delight in the Art, but for that liberalitie, is come to fayle in Princes, who for their largesse were wont to be accompted th'onely patrons of learning, and first founders of all excellent artificers. Besides it is not perceiued, that Princes them selues do take any pleasure in this science, by whose example the subiect is commonly led, and allured to all delights and exercises be they good or bad, according to the graue saying of the historian. *Rex multitudinem religione impleuit, quæ semper regi similis est.* And peradventure in this iron and malitious age of ours, Princes are lesse delighted in it, being ouer earnestly bent and affected to the affaires of Empire and ambition, whereby they are as it were inforced to indeuour them selues to armes and praetises of hostilitie, or to entend to the right pollicing of their states, and haue not one houre to bestow vpon any other ciuill or delectable Art of naturall or morall doctrine: nor scarce any leifure to thincke one good thought in perfect and godly contemplation, whereby their troubled mindes might be moderated and brought to tranquillitie. So as, it is hard to find in these dayes of noblemen or

gentlemen any good *Mathematician*, or excellent *Musitian*, or notable *Philosopher*, or els a cunning Poet: because we find few great Princes much delighted in the same studies. Now also of such among the Nobilitie or gentrie as be very well seene in many laudable sciences, and especially in making or Poesie, it is so come to passe that they haue no courage to write and if they haue, yet are they loath to be a knowen of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably and suppressed it agayne, or els suffred it to be publisht without their owne names to it: as if it were a discredit for a Gentleman, to seeme learned, and to shew him selfe amorous of any good Art. In other ages it was not so, for we read that Kinges and Princes haue written great volumes and publisht them vnder their owne regall titles. As to begin with *Salomon* the wisest of Kings, *Iulius Cæsar* the greatest of Emperours, *Hermes Trismegistus* the holiest of Priestes and Prophetes, *Euax* king of *Arabia* wrote a booke of precious stones in verse, Prince *Auicenna* of Phisicke and Philosophie, *Alphonfus* king of Spaine his Astronomicall Tables, *Almanfor* a king of *Marrocco* diuerse Philosophicall workes, and by their regall example our late soueraigne Lord king *Henry* the eight wrate a booke in defence of his faith, then perswaded that it was the true and Apostolicall doctrine, though it hath appeared otherwise since, yet his honour and learned zeale was nothing lesse to be allowed. Queenes also haue bene knowne studious, and to write large volumes, as Lady *Margaret* of Fraunce Queene of *Nauarre* in our time. But of all others the Emperour *Nero* was so well learned in Musique and Poesie, as when he was taken by order of the Senate and appointed to dye, he offered violence to him selfe and sayd, *O quantus artifex perco!* as much as to say, as, how is it possible a man of such science and learning as my selfe, should come to this shameful death? Th'emperour *Oclavian* being made executor to *Virgill*, who had left by his last will and testa-

ment, that his bookes of the *Aeneidos* should be committed to the fire as things not perfited by him, made his excuse for infringing the deads will, by a number of verses most excellently written, whereof these are part.

Frangatur potius legum veneranda potestas,

Quàm tot congestos noctesque diésque labores

Hauserit vna dies. And put his name to them.

And before him his vncle and ffather adoptiue *Iulius Cæsar*, was not ashamed to publish vnder his owne name, his Commentaries of the French and Britaine warres. Since therefore so many noble Emperours, Kings and Princes haue bene studious of Poesie and other ciuill arts, and not ashamed to bewray their skills in the same, let none other meaner person despise learning, nor (whether it be in prose or in Poesie, if they them selues be able to write, or haue written any thing well or of rare inuention) be any whit fqueimish to let it be publisht vnder their names, for reason serues it, and modestie doth not repugne.

CHAP. IX.

How Poesie should not be employed vpon vayne conceits or vicious or infamous.



Herefore the Nobilitie and dignitie of the Art considered aswell by vniuersalitie as antiquitie and the naturall excellence of it selfe, Poesie ought not to be abased and employed vpon any vnworthy matter and subiect, nor vsed to vaine purposes, which neuerthelesse is dayly seene, and that is to vtter conceits infamous and vicious or ridiculous and foolish, or of no good example and doctrine. Albeit in merry matters (not vn honest) being vsed for mans solace and recreation it may be well allowed, for as I said before, Poesie is a pleasant maner of vtteraunce varying from the ordinarie of purpose to refresh the mynde by the eares delight. Poesie also is not only laudable, because I said it was a metricall speach vsed by the first men, but

because it is a metricall speach corrected and reformed by discret iudgements, and with no lesse cunning and curiositie then the Greeke and Latine Poesie, and by Art bewtified and adorned, and brought far from the primitiue rudenesse of the first inuentors, otherwise it may be sayd to me that *Adam* and *Eues* apernes were the gayest garmentes, because they were the first, and the shepheardes tente or pauillion, the best housing, because it was the most auncient and most vniuerfall: which I would not haue so taken, for it is not my meaning but that Art and cunning concurring with nature, antiquitie and vniuersalitie, in things indifferent, and not euill, doe make them more laudable. And right so our vulgar riming Poesie, being by good wittes brought to that perfection we see, is worthily to be preferred before any other maner of vtterance in prose, for such vse and to such purpose as it is ordained, and shall hereafter be fet downe more particularly.

CHAP. X.

The subiect or matter of Poesie.



HAuing sufficiently sayd of the dignitie of Poets and Poesie, now it is tyme to speake of the matter or subiect of Poesie, which to myne intent is, what foeuer wittie and delicate conceit of man meet or worthy to be put in written verse, for any necessary vse of the present time, or good instruction of the posteritie. But the chief and principall is: the laud honour and glory of the immortall gods (I speake now in phrase of the Gentiles.) Secondly the worthy gifts of noble Princes: the memoriall and registry of all great fortunes, the praise of vertue and reproofe of vice, the instruction of morall doctrines, the reuealing of sciences naturall and other profitable Arts, the redresse of boistrous and sturdie courages by perswasion, the consolation and repose of temperate myndes, finally the common solace of mankind in all his trauails and cares of this transitorie life. And in this last fort being vsed

for recreation onely, may allowably beare matter not alwayes of the graueſt, or of any great commoditie or profit, but rather in ſome ſort, vaine, diſſolute, or wanton, ſo it be not very ſcandalous and of euill example. But as our intent is to make this Art vulgar for all Engliſh mens uſe, and therefore are of neceſſitie to ſet downe the principal rules therein to be obſerued: ſo in mine opinion it is no leſſe expedient to touch briefly all the chief points of this auncient Poefie of the Greeks and Latines, ſo far forth as it conformeth with ours. So as it may be knowen what we hold of them as borrowed, and what as of our owne peculiar. Wherefore now that we haue ſaid, what is the matter of Poefie, we will declare the manner and formes of poemmes vſed by the auncients.

CHAP. XI.

Of poemmes and their ſundry formes and how thereby the auncient Poets receaued ſurnames.



AS the matter of Poefie is diuers, ſo was the forme of their poemmes and maner of writing, for all of them wrote not in one ſort, euen as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in ſome one kinde of Poefie, nor vttered with like felicitie. But wherein any one moſt excelled, thereof he tooke a ſurname, as to be called a Poet *Heroick*, *Lyrick*, *Elegiack*, *Epigrammatiſt* or otherwiſe. Such therefore as gaue themſelues to write long histories of the noble geſts of kings and great Princes entermedling the dealings of the gods, halfe gods or *Heroes* of the gentiles, and the great and waighty conſequences of peace and warre, they called Poets *Heroick*, whereof *Homer* was chief and moſt auncient among the Greeks, *Virgill* among the Latines: Others who more delighted to write ſongs or ballads of pleaſure, to be ſong with the voice, and to the harpe, lute, or citheron and ſuch other muſical, inſtruments, they were called melodious Poets [*melick*] or by a more common

name *Lirique* Poets, of which sort was *Pindarus*, *Anacreon* and *Callimachus* with others among the Greeks : *Horace* and *Catullus* among the Latines. There were an other sort, who sought the fauor of faire Ladies, and coueted to bemone their estates at large, and the perplexities of loue in a certain pitious verse called *Elegie*, and thence were called *Eligiack* : such among the Latines were *Ouid*, *Tibullus*, and *Propertius*. There were also Poets that wrote onely for the stage, I meane playes and interludes, to rec[r]eate the people with matters of disporte, and to that intent did set forth in shewes pageants, accompanied with speach the common behauiours and maner of life of priuate persons, and such as were the meaner sort of men, and they were called *Comicall* Poets, of whom among the Greekes *Menander* and *Aristophanes* were most excellent, with the Latines *Terence* and *Plautus*. Besides those Poets *Comick* there were other who serued also the stage, but medled not with so base matters : For they set forth the dolefull falles of infortunate and afflicted Princes, and were called Poets *Tragicall*. Such were *Euripides* and *Sophocles* with the Greeks, *Seneca* among the Latines. There were yet others who mounted nothing so high as any of them both, but in base and humble stile by maner of Dialogue, vttered the priuate and familiar talke of the meanest sort of men, as shepheards, heywards and such like, such was among the Greekes *Theocritus* : and *Virgill* among the Latines, their poems were named *Eglogues* or shepheardly talke. There was yet another kind of Poet, who intended to taxe the common abuses and vice of the people in rough and bitter speeches, and their inuectiues were called *Satyres*, and them selues *Satyrickes*. Such were *Lucilius*, *Iuuenall* and *Perfius* among the Latines, and with vs he that wrote the booke called *Piers plowman*. Others of a more fine and pleasant head were giuen wholly to taunting and scoffing at vndecent things, and in short poemmes vttered pretie merry conceits, and these men were called *Epigram-*

matistes. There were others that for the peoples good instruction, and triall of their owne witts vsed in places of great assembly, to say by rote numbers of short and sententious meetres, very pithie and of good edification, and thereupon were called Poets *Mimistes*: as who would say, imitable and meet to be followed for their wise and graue lessons. There was another kind of poeme, inuented onely to make sport, and to refresh the company with a maner of buffonry or counterfaiting of merry speeches, conuerting all that which they had hard spoken before, to a certaine derision by a quite contrary fence, and this was done, when *Comedies* or *Tragedies* were a playing, and that betweene the actes when the players went to make ready for another, there was great silence, and the people waxt weary, then came in these maner of counterfaite vices, they were called *Pantomimi*, and all that had before bene sayd, or great part of it, they gaue a crosse construction to it very ridiculouly. Thus haue you how the names of the Poets were giuen them by the formes of their poemes and maner of writing.

CHAP. XII.

In what forme of Poesie the gods of the Gentiles were prayesd and honored.



He gods of the Gentiles were honoured by their Poetes in hymnes, which is an extraordinarie and diuine praise, extolling and magnifying them for their great powers and excellencie of nature in the highest degree of laude, and yet therein their Poets were after a sort restrained: so as they could not with their credit vntruly praise their owne gods, or vie in their lauds any maner of grosse adulation or vnueritable report. For in any writer vntruth and flatterie are counted most great reproches. Wherefore to praise the gods of the Gentiles, for that by authoritie of their owne fabulous records, they had fathers and mothers, and kinned

and allies, and wiues and concubines: the Poets first commended them by their genealogies or pedegrees, their mariages and aliances, their notable exploits in the world for the behoofe of mankind, and yet as I sayd before, none otherwise then the truth of their owne memorials might beare, and in such fort as it might be well auouched by their old written reports, though in very deede they were not from the beginning all historically true, and many of them verie fictions, and such of them as were true, were grounded vpon some part of an historie or matter of veritie, the rest altogether figuratiue and misticall, couertly applied to some morall or natural sence, as *Cicero* setteth it foorth in his bookes *de natura deorum*. For to say that *Iupiter* was sonne to *Saturne*, and that he married his owne sister *Iuno*, might be true, for such was the guise of all great Princes in the Orientall part of the world both at those dayes and now is. Againe that he loued *Danae*, *Europa*, *Leda*, *Calisto* and other faire Ladies daughters to kings, besides many meaner women, it is likely enough, because he was reported to be a very incontinent person, and giuen ouer to his lustes, as are for the most part all the greatest Princes, but that he should be the highest god in heauen, or that he should thunder and lighten, and do manie other things very vnnaturally and absurdly: also that *Saturnus* should geld his father *Celius*, to th'intent to make him vnable to get any moe children, and other such matters as are reported by them, it seemeth to be some wittie deuise and fiction made for a purpose, or a very noble and impudent lye, which could not be reasonably suspected by the Poets, who were otherwise discrete and graue men, and teachers of wisedome to others. Therefore either to transgresse the rules of their primitiue records, or to seeke to giue their gods honour by belying them (otherwise then in that sence which I haue alledged) had bene a signe not onely of an vnskilfull Poet, but also of a very impudent and leude man. For vntrue praise neuer giueth any true reputation. But with vs Christ-

ians, who be better disciplined, and do acknowledge but one God Almighty, euerlasting, and in euery respect selfe suffizant [*autharcos*] repofed in all perfect rest and foueraigne bliffe, not needing or exacting any forreine helpe or good. To him we can not exhibit ouermuch praife, nor belye him any wayes, vnleffe it be in abasing his excellencie by scarcitie of praife, or by misconceauing his diuine nature, weening to praife him, if we impute to him fuch vaine delights and peeuish affections, as commonly the frailest men are re-proued for. Namely to make him ambitious of honour, iealous and difficult in his worships, terrible, angrie, vindicatiue, a loue, a hater, a pitier, and indigent of mans worships: finally so passionate as in effect he shold be altogether *Anthropopathis*. To the gods of the Gentiles they might well attribute these infirmities, for they were but the children of men, great Princes and famous in the world, and not for any other respect diuine, then by some resemblance of vertue they had to do good, and to benefite many. So as to the God of the Christians, fuch diuine praife might be verified: to th'other gods none, but figuratiuely or in mysticall sense as hath bene said. In which sort the ancient Poets did in deede giue them great honors and praifes, and made to them sacrifices, and offred them oblations of fundry sortes, euen as the people were taught and perswaded by fuch placations and worships to receaue any helpe, comfort or benefite to them selues, their wiues, children, possessions or goods. For if that opinion were not, who would acknowledge any God? the verie *Etimologie* of the name with vs of the North partes of the world declaring plainely the nature of the attribute, which is all one as if we sayd good, [*bonus*] or a giuer of good things. Therefore the Gentiles prayed for peace to the goddesse *Pallas*: for warre (such as thriued by it) to the god *Mars*: for honor and empire to the god *Iupiter*: for riches and wealth to *Pluto*: for eloquence and gayne to *Mercurie*: for safe nauigation to *Neptune*: for faire weather and prosperous

windes to *Eolus* : for skill in musick and leechcraft to *Apollo* : for free life and chastitie to *Diana* : for bewtie and good grace, as also for issue and prosperitie in loue to *Venus* : for plenty of crop and come to *Ceres* : for seasonable vintage to *Bacchus* : and for other things to others. So many things as they could imagine good and desirable, and to so many gods as they supposed to be authors thereof, in so much as *Fortune* was made a goddesse, and the feuer quartaine had her aulters, such blindnes and ignorance raigned in the harts of men at that time, and whereof it first proceeded and grew, besides th'opinion hath bene giuen, appeareth more at large in our bookes of *Ierrotekni*, the matter being of another consideration then to be treated of in this worke. And these hymnes to the gods was the first forme of Poetrie and the highest and the stateliest, and they were song by the Poets as priests, and by the people or whole congregation as we sing in our Churchs the Psalmes of *Dauid*, but they did it commonly in some shadie groues of tall tymber trees : In which places they reared aulters of green turfe, and bestrewed them all ouer with flowers, and vpon them offred their oblations and made their bloudy sacrifices, (for no kinde of gift can be dearer then life) of such quick cattaille, as euery god was in their conceit most delighted in, or in some other respect most fit for the misterie : temples or churches or other chappels then these they had none at those dayes.

CHAP. XIII.

In what forme of Poetrie vice and the common abuses of mans life was reprehended.



Some perchance would thinke that next after the praise and honoring of their gods, should commence the worshipping and praise of good men, and specially of great Princes and gouernours of the earth in soueraignety and function next vnto the gods. But it

is not so, for before that came to passe, the Poets or holy Priests, chiefly studied the rebuke of vice, and to carpe at the common abuses, such as were most offensive to the publike and priuate, for as yet for lacke of good ciuility and wholesome doctrines, there was greater store of lewde lourdaines then of wise and learned Lords, or of noble and vertuous Princes and gouernours. So as next after the honours exhibited to their gods, the Poets finding in man generally much to reprove and litle to praise, made certaine poems in plaine meetres, more like to sermons or preachings then otherwise, and when the people were assembled together in those hallowed places dedicate to their gods, because they had yet no large halles or places of conuenticle, nor had any other correction of their faults, but such as rested onely in rebukes of wife and graue men, such as at these dayes make the people ashamed rather then asfear'd, the said auncient Poets vsed for that purpose, three kinds of poems reprehensiuē, to wit, the *Satyre*, the *Comedie*, and the *Tragedie*: and the first and most bitter inuectiue against vice and vicious men, was the *Satyre*: which to th'intent their bitterness should breede none ill will, either to the Poets, or to the recitours (which could not haue bene chosen if they had bene openly knowen) and besides to make their admonitions and reproofs seeme grauer and of more efficacie, they made wise as if the gods of the woods, whom they called *Satyres* or *Siluanes*, should appeare and recite those verses of rebuke, whereas in deede they were but disguised persons vnder the shape of *Satyres* as who would say, these terrene and base gods being conuersant with mans affaires, and spiers out of all their secret faults: had some great care ouer man, and desired by good admonitions to reforme the euill of their life, and to bring the bad to amendment by those kinde of preachings, whereupon the Poets inuentours of the deuise were called *Satyristes*.

CHAP. XIII.

How vice was afterward reprov'd by two other manner of poems, better reformed then the Satyre, whereof the first was Comedy, the second Tragedie.

BVt when these manner of solitary speeches and recitals of rebuke, vttered by the rurall gods out of bushes and briers, seemed not to the finer heads sufficiently perswasive, nor so popular as if it were reduced into action of many persons, or by many voyces liuely represented to the eare and eye, so as a man might thinke it were euen now a doing. The Poets deuised to haue many parts played at once by two or three or foure persons, that debated the matters of the world, sometimes of their owne priuate affaires, sometimes of their neighbours, but neuer meddling with any Princes matters nor such high personages, but commonly of marchants, souldiers, artificers, good honest hougholders, and also of vnthrifty youthes, yong damfels, old nurses, bawds, brokers, ruffians and parasites, with such like, in whose behauiors, lyeth in effect the whole course and trade of mans life, and therefore tended altogether to the good amendment of man by discipline and example. It was also much for the solace and recreation of the common people by reason of the pageants and shewes. And this kind of poeme was called *Comedy*, and followed next after the *Satyre*, and by that occasion was somewhat sharpe and bitter after the nature of the *Satyre*, openly and by expresse names taxing men more maliciously and impudently then became, so as they were enforced for feare of quarell and blame to disguise their players with strange apparell, and by colouring their faces and carying hatts and capps of diuerse fashions to make them selues lesse knowen. But as time and experience do reforme euery thing that is amisse, so this bitter poeme called the old *Comedy*, being disused and taken away, the new *Comedy* came in place, more ciuill and pleasant a great deale and not touch-

ing any man by name, but in a certaine generalitie glancing at euery abuse, so as from thenceforth tearing none illwill or enmitie at any bodies hands, they left aside their disguisings and played bare face, till one *Roscius Gallus* the most excellent player among the Romaines brought vp these vizards, which we see at this day vsed, partly to supply the want of players, when there were moe parts than there were persons, or that it was not thought meet to trouble and pester princes chambers with too many folkes. Now by the change of a vizard one man might play the king and the carter, the old nurse and the yong damsell, the marchant and the souldier or any other part he listd very conueniently. There be that say *Roscius* did it for another purpose, for being him selfe the best *Histrion* or buffon that was in his dayes to be found, insomuch as *Cicero* said *Roscius* contended with him by varietie of liuely gestures, to surmount the copy of his speach, yet because he was squint eyed and had a very vnpleasant countenance, and lookes which made him ridiculous or rather odious to the presence, he deuised these vizards to hide his owne illfaured face. And thus much touching the *Comedy*.

CHAP. XV.

In what forme of Poesie the euill and outrageous behaiours of Princes were reprehended.



But because in those dayes when the Poets first taxed by *Satyre* and *Comedy*, there was no great store of Kings or Emperors or such high estats (al men being yet for the most part rude, and in a maner popularly egall) they could not say of them or of their behaiours any thing to the purpose, which cases of Princes are sithens taken for the highest and greatest matters of all. But after that some men among the moe became mighty and famous in the world, soueraignetie and dominion hauing learned them all maner of lusts and licentiousnes of life, by which occasions also their high estates and felicities fell many times into

most lowe and lamentable fortunes : whereas before in their great prosperities they were both feared and reuerenced in the highest degree, after their deathes when the posteritie stood no more in dread of them, their infamous life and tyrannies were layd open to all the world, their wickednes reproched, their follies and extreme infolencies derided, and their miserable ends painted out in playes and pageants, to shew the mutabilitie of fortune, and the iust punishment of God in reuenge of a vicious and euill life. These matters were also handled by the Poets, and represented by action as that of the *Comedies*: but because the matter was higher then that of the *Comedies* the Poets stile was also higher and more loftie, the prouision greater, the place more magnificent: for which purpose also the players garments were made more rich and costly and solemne, and euery other thing appertaining, according to that rate: So as where the *Satyre* was pronounced by rusticall and naked *Syluanes* speaking out of a bush, and the common players of interludes called *Plampedes*, played barefoote vpon the floore: the later *Comedies* vpon scaffolds, and by men well and cleanly hofed and shod. These matters of great Princes were played vpon lofty stages, and the actors thereof ware vpon their legges buskins of leather called *Colthurni*, and other solemne habits, and for a speciall preheminance did walke vpon those high corked shoes or pantoffles, which now they call in Spaine and Italy *Shoppini*. And because those buskins and high shoes were commonly made of goats skinnnes very finely tanned, and dyed into colours: or for that as some say the best players reward, was a goate to be giuen him, or for that as other thinke, a goate was the peculiar sacrifice of the god *Pan*, king of all the gods of the woodes: forasmuch as a goate in Greeke is called *Tragos*, therfore these stately playes were called *Tragedies*. And thus haue ye foure fundry formes of Poetrie *Drammatick* reprehensiuē, and put in execution by the feate and dexteritie of mans body, to wit, the *Satyre*, old *Comedie*, new *Comedie*, and *Tragedie*,

D

whereas all other kinde of poems except *Eglogue* whereof shalbe entreated hereafter, were onely recited by mouth or song with the voyce to some melodious instrument.

C. HAP. XVI.

In what forme of Poetrie the great Princes and dominators of the world were honored.

BVt as the bad and illawdable parts of all estates and degrees were taxed by the Poets in one sort or an other, and those of great Princes by Tragedie in especial, (and not till after their deaths) as hath bene before remembred, to th'intent that such exemplifying (as it were) of their blames and aduerfities, being now dead, might worke for a secret reprehension to others that were aliue, liuing in the same or like abuses. So was it great reason that all good and vertuous persons should for their well doings be rewarded with commendation, and the great Princes aboue all others with honors and praises, being for many respects of greater moment, to haue them good and vertuous then any inferior sort of men. Wherefore the Poets being in deede the trumpetters of all praise and also of slander (not slander, but well deserued reproch) were in conscience and credit bound next after the diuine praises of the immortall gods, to yeeld a like ratable honour to all such amongst men, as most resembled the gods by excellencie of function, and had a certaine affinitie with them, by more then humane and ordinarie vertues shewed in their actions here vpon earth. They were therfore praised by a second degree of laude: shewing their high estates, their Princely genealogies and pedegrees, mariages, alliances, and such noble exploits, as they had done in th'affaires of peace and of warre to the benefit of their people and countries, by inuention of any noble science, or profitable Art, or by making wholsome lawes or enlarging of their dominions by honorable and iust conquests, and many other wayes. Such personages among the Gentiles were *Bacchus*,

Ceres, Perseus, Hercules, Theseus and many other, who thereby came to be accompted gods and halfe gods or goddeses [*Heroes*] and had their commendations giuen by Hymne accordingly or by such other poems as their memorie was therby made famous to the posteritie for euer after, as shal be more at large sayd in place conuenient. But first we will speake somewhat of the playing places, and prouisions which were made for their pageants and pomps representatiue before remembred.

CHAP. XVII.

Of the places where their enterludes or poemes dramaticke were represented to the people.



As it hath bene declared, the *Satyres* were first vttered in their hallowed places within the woods where they honoured their gods vnder the open heauen, because they had no other housing fit for great assemblies. The old comedies were plaid in the broad streets vpon wagons or carts vncovered, which carts were floored with bords and made for remouable stages to passe from one streete of their townes to another, where all the people might stand at their ease to gaze vpon the sights. Their new comedies or ciuill enterludes were played in open paultions or tents of linnen cloth or lether, halfe displayed that the people might see. Afterward when Tragidies came vp they deuised to present them vpon scaffoldes or stages of timber, shadowed with linen or lether as the other, and these stages were made in the forme of a *Semicircle*, wherof the bow serued for the beholders to sit in, and the string or forepart was appointed for the floore or place where the players vttered, and had in it fundrie little diuisions by curteins as trauerfes to serue for seuerall roomes where they might repaire vnto and change their garments and come in againe, as their speeches and parts were to be renewed. Also there was place appointed for musiciens to sing or to play vpon their instrumentes at the end of euery scene, to the intent

the people might be refreshed, and kept occupied. This maner of stage in halfe circle, the Greekes called *theatrum*, as much to say as a beholding place, which was also in such sort contriued by benches and greeces to stand or sit vpon, as no man should empeach anothers fight. But as ciuilitie and withall wealth encreased, so did the minde of man growe dayly more haultie and superfluous in all his deuises, so as for their *theaters* in halfe circle, they came to be by the great magnificence of the Romain princes and people somptuously built with marble and square stone in forme all round, and were called *Amphitheaters*, whereof as yet appears one among the ancient ruines of Rome, built by *Pompeius Magnus*, for capastie able to receiue at ease fourscore thousand persons as it is left written, and so curiously contriued as euery man might depart at his pleasure, without any annoyance to other. It is also to be knowne that in those great *Amphitheaters*, were exhibited all manner of other shewes and disports for the people, as their fence playes, or digladiations of naked men, their wrastlings, runnings, leapings and other practises of actiuitie and strength, also their baitings of wild beafts, as Elephants, Rhinoceros[es], Tigers, Leopards and others, which fights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.

Of the Shepheards or pastorall Poesie called Eglogue, and to what purpose it was first inuented and vsed.



Some be of opinion, and the chiefe of those who haue written in this Art among the Latines, that the pastorall Poesie which we commonly call by the name of *Eglogue* and *Bucolick*, a tearme brought in by the Sicilian Poets, should be the first of any other, and before the *Satyre* comedie or tragedie, because, say they, the shepheards and haywards assemblies and meetings when they kept their cattell and heards in the common fields and forests. was the first familiar cor-

uerfation, and their babble and talk vnder bufhes and fhadie trees, the firft difputation and contentious reafoning, and their flefhly heates growing of eafe, the firft idle wooings, and their fongs made to their mates or paramours either vpon forrow or iolity of courage, the firft amorous muficks, fometime alfo they fang and played on their pipes for wagers, ftriuing who fhould get the beft game, and be counted cunningeft. All this I do agree vnto, for no doubt the fhepheards life was the firft example of honeft felowfhip, their trade the firft art of lawfull acquisition or purchafe, for at thefe daies robbery was a manner of purchafe. So faith *Aristotle* in his bookes of the Politiques, and that paf-turage was before tillage, or fifhing or fowling, or any other predatory art or cheuifance. And all this may be true, for before there was a fhepherd keeper of his owne, or of fome other bodies flocke, there was none owner in the world, quick cattel being the firft property of any forreine poffeffion. I fay forreine, becaufe alway men claimed property in their apparell and armour, and other like things made by their owne trauel and induftry, nor thereby was there yet any good towne or city or Kings palace, where pageants and pompes might be fhewed by Comedies or Tragedies. But for all this, I do deny that the *Eglogue* fhould be the firft and moft auncient forme of artificiall Poefie, being perfwaded that the Poet deuifed the *Eglogue* long after the other *drammatick* poems, not of purpofe to counterfait or represent the rufticall manner of loues and communication : but vnder the vaile of homely perfons, and in rude fpeeches to infinuate and glaunce at greater matters, and fuch as perchance had not bene fafe to haue bene difclofed in any other fort, which may be perceiued by the Eglogues of *Virgill*, in which are treated by figure matters of greater importance then the loues of *Titirus* and *Corydon*. Thefe Eglogues came after to containe and enforme morall difcipline, for the amendment of mans behauiour, as be thofe of *Mantuan* and other moderne Poets.

CHAP. XIX.

*Of historicall Poefie, by which the famous aēts of Princes
and the vertuous and worthy liues of our fore-
fathers were reported.*



Here is nothing in man of all the potential parts of his mind (reason and will except) more noble or more necessary to the active life then memory: because it maketh most to a sound iudgement and perfect worldly wisdome, examining and comparing the times past with the present, and by them both considering the time to come, concludeth with a stedfast resolution, what is the best course to be taken in all his actions and aduices in this world: it came vpon this reason, experience to be so highly commended in all consultations of importance, and preferred before any learning or science, and yet experience is no more than a masse of memories assembled, that is, such trials as man hath made in time before. Right so no kinde of argument in all the Oratorie craft, doth better perswade and more vniuersally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poefie historicall is of all other next the diuine most honorable and worthy, as well for the common benefit as for the speciall comfort euery man receiueth by it. No one thing in the world with more delectation reuiuing our spirits then to behold as it were in a glasse the liuely image of our deare forefathers, their noble and vertuous maner of life, with other things autentike, which because we are not able otherwise to attaine to the knowledge of, by any of our senses, we apprehend them by memory, whereas the present time and things so swiftly passe away, as they giue vs no leasure almost to looke into them, and much lesse to know and consider of them thoroughly. The things future, being also euents very vncertaine, and such as can not possibly be knowne because they be not yet, can not be vsed for example

nor for delight otherwise then by hope. Though many promise the contrary, by vaine and deceitfull arts taking vpon them to reueale the truth of accidents to come, which if it were so as they furnise, are yet but sciences meerely coniecturall, and not of any benefit to man or to the common wealth, where they be vsed or professed. Therefore the good and exemplarie things and actions of the former ages, were reserued only to the historicall reportes of wise and graue men: those of the present time left to the fruition and iudgement of our senses: the future as hazards and incertaine euents vtterly neglected and layd aside for Magicians and mockers to get their liuings by: such manner of men as by negligence of Magistrates and remisses of lawes euery countrie breedeth great store of. These historical men neuerthelesse vsed not the matter so precisely to wish that al they wrote should be accounted true, for that was not needefull nor expedient to the purpose, namely to be vsed either for example or for pleasure: considering that many times it is seene a fained matter or altogether fabulous, besides that it maketh more mirth than any other, works no lesse good conclusions for example then the most true and veritable: but often times more, because the Poet hath the handling of them to fashion at his pleasure, but not so of th' other which must go according to their veritie and none otherwise without the writers great blame. Againe as ye know mo and more excellent examples may be fained in one day by a good wit, then many ages through mans frailtie are able to put in vre, which made the learned and wittie men of those times to deuise many historicall matters of no veritie at all, but with purpose to do good and no hurt, as vsing them for a maner of discipline and president of commendable life. Such was the common wealth of *Plato*, and Sir *Thomas Moores Vtopia*, resting all in deuise, but neuer put in execution, and easier to be wished then to be performed. And you shall perceiue that histories were of three sortes, wholly true and wholly false, and a

third holding part of either, but for honest recreation, and good example they were all of them. And this may be apparant to vs not onely by the Poeticall histories, but also by those that be written in prose: for as *Homer* wrate a fabulous or mixt report of the sieg of Troy, and another of *Ulysses* errors or wandrings, so did *Museus* compile a true treatise of the life and loues of *Leander* and *Hero*, both of them *Heroick*, and to none ill edification. Also as *Theucidides* wrate a worthy and veritable historie, of the warres betwixt the *Athenians* and the *Peloponeses*: so did *Zenophon*, a most graue Philosopher, and well trained courtier and counsellour make another (but fained and vntrue) of the childhood of *Cyrus* king of *Persia*, neuertheles both to one effect, that is for example and good information of the posteritie. Now because the actions of meane and base personages, tend in very few cases to any great good example: for who passeth to follow the steps, and maner of life of a craftes man, shepheard or sailer, though he were his father or dearest frend? yea how almost is it possible that such maner of men should be of any vertue other then their profession requireth? Therefore was nothing committed to historie, but matters of great and excellent persons and things that the fame by irritation of good courages (such as emulation causeth) might worke more effectually, which occasioned the story writer to chuse an higher stile fit for his subiect, the Prosaicke in prose, the Poet in meetre, and the Poets was by verse exámetro for his grauitie and statelinese most allowable: neither would they intermingle him with any other shorter measure, vnlesse it were in matters of such qualitie, as became best to be fong with the voyce, and to some muscalle instrument, as were with the Greeks, all your Hymnes and *Encomia* of *Pindarus* and *Callimachus*, not very histories but a maner of historicall reportes in which cases they made those poemés in variable measures, and coupled a short verse with a long to serue that purpose the better, and we our selues who compiled this treatise

haue written for pleasure a litle brief *Romance* or historical ditty in the English tong of the Isle of great *Britaine* in short and long meetres, and by breaches or diuisions to be more commodiously song to the harpe in places of assembly, where the company shalbe desirous to heare of old aduentures and valiaunces of noble knights in times past, as are those of king *Arthur* and his knights of the round table, Sir *Beuys* of *Southampton*, *Guy* of *Warwicke* and others like. Such as haue not premonition hereof, and consideration of the causes alledged, would peradventure reprove and disgrace euery *Romance*, or short historical ditty for that they be not written in long meeters or verses *Alexandrins*, according to the nature and stile of large histories, wherein they should do wrong for they be sundry formes of poems and not all one.

CHAP. XX.

In what forme of Poesie vertue in the inferiour fort was commended.

IN euerie degree and fort of men vertue is commendable, but not egally: not onely because mens estates are vnegall, but for that also vertue it selfe is not in euery respect of egall value and estimation. For continence in a king is of greater merit, then in a carter, th'one hauing all opportunities to allure him to lusts, and abilitie to serue his appetites, th'other partly, for the basenesse of his estate wanting such meanes and occasions, partly by dread of lawes more inhibited, and not so vehemently caried away with vnbridled affections, and therefore deserue not in th'one and th'other like praise nor equall reward, by the very ordinarie course of distributiue iustice. Euen so parsimonie and illiberalitie are greater vices in a Prince then in a priuate person, and pusillanimitie and iniustice likewise: for to th'one, fortune hath supplied enough to maintaine them in the contrarie vertues, I meane, fortitude, iustice. liberalitie, and magnanimitie: the Prince hauing

all plentie to vse largeffe by, and no want or neede to driue him to do wrong. Also all the aides that may be to lift vp his courage, and to make him stout and fearelesse (*augent animos fortune*) faith the *Minist*, and very truly, for nothing pulleth downe a mans heart so much as aduersitie and lacke. Againe in a meane man prodigalitie and pride are faultes more reprehensible then in Princes, whose high estates do require in their countenance, speech and expence, a certaine extraordinary, and their functions enforce them sometime to exceede the limites of mediocritie not excusable in a priuat person, whose manner of life and calling hath no such exigence. Besides the good and bad of Princes is more exemplarie, and thereby of greater moment then the priuate persons. Therefore it is that the inferiour persons, with their inferiour vertues haue a certaine inferiour praise, to guerdon their good with, and to comfort them to continue a laudable course in the modest and honest life and behauour. But this lyeth not in written laudes so much as ordinary reward and commendation to be giuen them by the mouth of the superiour magistrate. For histories were not intended to so generall and base a purpose, albeit many a meane souldier and other obscure persons were spoken of and made famous in stories, as we finde of *Irus* the begger, and *Thersites* the glorious noddie, whom *Homer* maketh mention of. But that happened (and so did many like memories of meane men) by reason of some greater personage or matter that it was long of, which therefore could not be an vniuersall case nor chaunce to euery other good and vertuous person of the meaner sort. Wherefore the Poet in praising the maner of life or death of anie meane person, did it by some litle dittie or Epigram or Epitaph in fewe verses and meane stile conformable to his subiect. So haue you how the immortall gods were praised by hymnes, the great Princes and heroicke personages by ballades of praise called *Encomia*, both of them by historicall reports of great grauitie and maiestie, the inferiour persons by other slight poemes.

CHAP. XXI.

*The forme wherein honest and profitable Artes
and sciences were treated.*



He profitable sciences were no lesse meete to be imported to the greater number of ciuill men for instruction of the people and increase of knowledge, then to be reserved and kept for clerkes and great men onely. So as next vnto the things historicall such doctrines and arts as the common wealth fared the better by, were esteemed and allowed. And the same were treated by Poets in verse *Exameter* fauouring the *Heroicall*, and for the grauitie and comelineffe of the meetre most vsed with the Greekes and Latines to sad purposes. Such were the Philosophicall works of *Lucretius Carus* among the Romaines, the Astronomical of *Aratus* and *Manilius*, one Greeke th'other Latine, the Medicinall of *Nicander*, and that of *Oprianus* of hunting and fishes, and many moe that were too long to recite in this place.

CHAP. XXII.

*In what forme of Poesie the amorous affections and
allurements were vttered.*



He first founder of all good affections is honest loue, as the mother of all the vicious is hatred. It was not therefore without reason that so commendable, yea honourable a thing as loue well meant, were it in Princely estate or priuate, might in all ciuil common wealths be vttered in good forme and order as other laudable things are. And because loue is of all other humane affections the most puissant and passionate, and most generall to all sortes and ages of men and women, so as whether it be of the yong or old or wise or holy, or high estate or low, none euer could truly bragge of any exemption in that case: it requireth a forme of Poesie variable, inconstant, affected, curi-

ous and most witty of any others, whereof the ioyes were to be vttered in one sorte, the sorrowes in an other, and by the many formes of Poesie, the many moodes and pangs of louers, throughly to be discouered: the poore soules sometimes praying, beseeching, sometime honouring, auancing, praising: an other while railing, reuiling, and cursing: then sorrowing, weeping, lamenting: in the ende laughing, reioysing and solacing the beloued againe, with a thousand delicate deuises, odes, songs, elegies, ballads, sonets and other ditties, moouing one way and another to great compassion.

CHAP. XXIII.

The forme of Poeticall reioysings.



Leasure is the chiefe parte of mans felicity in this world, and also (as our Theologians say) in the world to come. Therefore while we may (yea alwaies if it coulde be) to reioyce and take our pleasures in vertuous and honest sort, it is not only allowable, but also necessary and very naturall to man. And many be the ioyes and consolations of the hart: but none greater, than such as he may vtter and discouer by some conuenient meanes: euen as to suppress and hide a mans mirth, and not to haue therein a partaker, or at least wife a witnes, is no little grieve and infelicity. Therefore nature and ciuility haue ordained (besides the priuate solaces) publike reioysings for the comfort and recreation of many. And they be of diuerse sorts and vpon diuerse occasions growne: one and the chiefe was for the publike peace of a countrie the greatest of any other ciuill good. And wherein your Maiestie (my most gracious Soueraigne) haue shewed your selfe to all the world for this one and thirty yeares space of your glorious raigne, aboue all other Princes of Christendome, not onely fortunate, but also most sufficient vertuous and worthy of Empire. An other is for iust and honourable victoryatchieued against the forraigne enemy. A third at solemne feasts and pompes of coronations

and enftallments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for priuate entertainments in Court, or other fecret difports in chamber, and fuch folitary places. And as thefe reioyſings tend to diuers effects, ſo do they alſo carry diuerſe formes and nominations: for thoſe of victorie and peace are called *Triumphall*, whereof we our felues haue heretofore giuen ſome example by our *Triumphals* written in honour of her Maieſties long peace. And they were vſed by the auncients in like manner, as we do our generall proceſſions or Letanies with bankets aad bonfires and all manner of ioyes. Thoſe that were to honour the perſons of great Princes or to ſolemnize the pompes of any inſtallment were called *Encomia*, we may call them carols of honour. Thoſe to celebrate marriages were called ſongs nuptiall or *Epithalamies*, but in a certaine miſticall ſenſe as ſhall be ſaid hereafter. Others for magnificence at the natiuities of Princes children, or by cuſtome vſed yearly vpon the ſame dayes, are called ſongs natall or *Genethliaca*. Others for ſecret recreation and paſtime in chambers with company or alone were the ordinary Muſickes amorous, ſuch as might be ſong with voice or to the Lute, Citheron or Harpe, or daunced by meaſures as the Italian Pauan and galliard are at theſe daies in Princes Courts and other places of honourable or ciuill aſſembly, and of all theſe we will ſpeake in order and very briefly.

CHAP. XXIIII.

The forme of Poeticall lamentations.



Lamenting is altogether contrary to reioicing, euery man ſaith ſo, and yet is it a peece of ioy to be able to lament with eaſe, and freely to poure forth a mans inward forrowes and the greifs wherewith his minde is furcharged. This was a very neceſſary deuife of the Poet and a fine, beſides his poetrie to play alſo

the Phisitian, and not onely by applying a medicine to the ordinary sicknes of mankind, but by making the very greef it selfe (in part) cure of the disease. Nowe are the causes of mans sorrowes many: the death of his parents, frends, allies, and children: (though many of the barbarous nations do reioyce at their burials and sorrow at their birthes) the ouerthrowes and discomforts in battell, the subuersions of townes and cities, the desolations of countreys, the losse of goods and worldly promotions, honour and good renowe: finally the trauails and torments of loue forlorne or ill bestowed, either by disgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite. Such of these greefs as might be refrained or holpen by wisedome, and the parties owne good endeouour, the Poet gaue none order to sorrow them: for first as to the good renowe it is lost, for the more part by some default of the owner, and may be by his well doings recouered againe. And if it be vniustly taken away, as by vntrue and famous libels, the offenders recantation may suffice for his amends: so did the Poet *Stesichorus*, as it is written of him in his *Pallinodie* vpon the dispraise of *Helena*, and recouered his eye sight. Also for worldly goods they come and go, as things not long proprietary to any body, and are not yet subiect vnto fortunes dominion so, but that we our selues are in great part accessarie to our own losses and hinderaunces, by ouersight and misguiding of our selues and our things, therefore why should we bewaile our such voluntary detriment? But death the irrecoverable losse, death the dolefull departure of frendes, that can neuer be recontinued by any other meeting or new acquaintance. Besides our vncertaintie and suspicion of their estates and welfare in the places of their new abode, seemeth to carry a reasonable pretext of iust sorrow. Likewise the great ouerthrowes in battell and desolations of countreys by warres, aswell for the losse of many liues and much libertie as for that it toucheth the whole state, and euery priuate

man hath his portion in the damage: Finally for loue, there is no frailtie in flesh and blood so excusable as it, no comfort or discomfort greater then the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inuegle his iudgement. Therefore of death and burials, of th'aduerfities by warres, and of true loue lost or ill bestowed, are th'onely sorrowes that the noble Poets fought by their arte to remoue or appease, not with any medicament of a contrary temper, as the *Galenistes* vse to cure [*contraria contrarijs*] but as the *Paracelsians*, who cure [*similia similibus*] making one dolour to expell another, and in this case, one short sorrowing the remedie of a long and grievous sorrow. And the lamenting of deaths was chiefly at the very burials of the dead, also at monethes mindes and longer times, by custome continued yearely, when as they vsed many offices of seruice and loue towards the dead, and thereupon are called *Obsequies* in our vulgare, which was done not onely by cladding the mourners their friendes and seruauntes in blacke vestures, of shape dolefull and sad, but also by wofull countenances and voyces, and besides by Poeticall mournings in verse. Such funerall songs were called *Epicedia* if they were song by many, and *Monodia* if they were vttered by one alone, and this was vsed at the enterment of Princes and others of great accompt, and it was reckoned a great ciuilitie to vse such ceremonies, as at this day is also in some countrey vsed. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called *Procostris*: and our *Theologians*, in stead thereof vse to make sermons, both teaching the people some good learning, and also saying well of the departed. Those songs of the dolorous discomforts in battaile, and other defolations in warre, or of townes sacked and subuerted, were song by the remnant of the army ouerthrowen, with great shriekings and outcries, holding the wrong end of their weapon vpwards in signe of sorrow

and dispaire. The cities also made generall mournings and offred sacrifices with Poeticall songs to appease the wrath of the martiall gods and goddeses. The third forrowing was of loues, by long lamentation in *Elegie*: so was their song called, and it was in a pitious maner of meetre, placing a limping *Pentameter*, after a lusty *Exameter*, which made it go dolourously more then any other meeter.

CHAP. XXV.

Of the solemne reioysings at the natiuitie of Princes children.



O returne from sorrow to reioysing it is a very good hap and no vnwise part for him that can do it, I say therefore, that the comfort of issue and procreation of children is so naturall and so great, not onely to all men but specially to Princes, as duetie and ciuilitie haue made it a common custome to reioyse at the birth of their noble children, and to keepe those dayes hallowed and festiuall for euer once in the yeare, during the parentes or childrens liues: and that by publique order and consent. Of which reioysings and mirthes the Poet ministred the first occasion honorable, by presenting of ioyfull songs and ballades, praying the parentes by prooffe, the child by hope, the whole kinred by report, and the day it selfe with wishes of all good succeffe, long life, health and prosperitie for euer to the new borne. These poemes were called in Greeke *Genethiaca*, with vs they may be called natall or birth songs.

CHAP. XXVI.

The maner of reioysings at mariages and weddings.



S the consolation of children well begotten is great, no lesse but rather greater ought to be that which is occasion of children, that is honorable matrimonie, a loue by al lawes allowed, not mutable nor encomb-

red with such vaine cares and passions, as that other loue, whereof there is no assurance, but loose and fickle affection occasioned for the most part by sodaine sights and acquaintance of no long triall or experience, nor vpon any other good ground wherein any suretie may be conceiued : wherefore the Ciuill Poet could do no lesse in conscience and credit, then as he had before done to the ballade of birth : now with much better deuotion to celebrate by his poeme the chearefull day of mariages aswell Princely as others, for that hath alwayes bene accompted with euery countrey and nation of neuer so barbarous people, the highest and holiest, of any ceremonie apperteining to man : a match forsooth made for euer and not for a day, a solace provided for youth, a comfort for age, a knot of alliance and amitie indissoluble : great reioysing was therefore due to such a matter and to so gladfome a time. This was done in ballade wise as the natall song, and was song very sweetely by Musicians at the chamber dore of the Bridegroom and Bride at such times as shalbe hereafter declared and they were called *Epithalamies* as much to say as ballades at the bedding of the bride : for such as were song at the borde at dinner or supper were other Musickes and not properly *Epithalamies*. Here, if I shall say that which apperteineth to th'arte, and disclose the misterie of the whole matter, I must and doe with all humble reuerence bespeake pardon of the chaste and honorable eares, least I should either offend them with licentious speech, or leaue them ignorant of the ancient guise in old times vsed at weddings (in my simple opinion) nothing reproveable. This *Epithalamie* was deuided by breaches into three partes to serue for three seuerall fits or times to be song. The first breach was song at the first parte of the night when the spouse and her husband were brought to their bed and at the very chamber dore, where in a large vtter roome vsed to be (besides the musitiens) good store of ladies or gentlewomen of their kinsfolkes, and others who came to honor the mariage, and the tunes

E

of the songs were very loude and shrill, to the intent there might no noise be hard out of the bed chamber by the skreeking and outcry of the young damosell feeling the first forces of her stiffe and rigorous young man, she being as all virgins tender and weake, and vnexpert in those maner of affaires. For which purpose also they vsed by old nurses (appointed to that seruice) to suppress the noise by casting of pottes full of nuttes round about the chamber vpon the hard floore or pauement, for they vsed no mattes nor rushes as we doe now. So as the Ladies and gentlewomen should haue their eares so occupied what with Musicke, and what with their handes wantonly scambling and catching after the nuttes, that they could not intend to harken after any other thing. This was as I said to diminish the noise of the laughing lamenting spouse. The tenour of that part of the song was to congratulate the first acquaintance and meeting of the young couple, allowing of their parents good discretions in making the match, then afterward to sound cherfully to the onset and first encounters of that amorous battaile, to declare the comfort of children, and encrease of loue by that meane cheifly caused : the bride shewing her self euery waies well disposed and still supplying occasions of new lustes and loue to her husband, by her obedience and amorous embracings and all other allurements. About midnight or one of the clocke, the Musicians came again to the chamber dore (all the Ladies and other women as they were of degree, hauing taken their leaue, and being gone to their rest.) This part of the ballade was to refresh the faint and wried bodies and spirits, and to animate new appetites with cherefull wordes, encouraging them to the recontinuance of the same entertainments, praising and commending (by supposall) the good conformities of them both, and their desire one to vanquish the other by such frendly conflictes : alledging that the first embracements neuer bred barnes, by reason of their ouermuch affection and heate, but onely made passage for children and en-

forced greater liking to the late made match. That the second assaults, were lesse rigorous, but more vigorous and apt to auance the purpose of procreation, that therefore they should persist in all good appetite with an inuincible courage to the end. This was the second part of the *Epithalamie*. In the morning when it was faire broad day, and that by liklyhood all tournes were sufficiently serued, the last actes of the enterlude being ended, and that the bride must within few hours arise and apparrell her selfe, no more as a virgine, but as a wife, and about dinner time must by order come forth *Sicut sponsa de thalamo*, very demurely and stately to be sene and acknowledged of her parents and kinsfolkes whether she were the same woman or a changeling, or dead or alieue, or maimed by any accident nocturnall. The same Musicians came againe with this last part, and greeted them both with a Psalm of new applausions, for that they had either of them so well behaued them selues that night, the husband to rob his spouse of her maidenhead and saue her life, the bride so lustely to satisfie her husbandes loue and scape with so litle daunger of her person, for which good chaunce that they should make a louely truce and abstinence of that warre till next night sealing the placard of that louely league, with twentie maner of sweet kisses, then by good admonitions enformed them to the frugall and thriftie life all the rest of their dayes. The good man getting and bringing home, the wife sauing that which her husband should get, therewith to be the better able to keepe good hospitalitie, according to their estates, and to bring vp their children, (if God sent any) virtuously, and the better by their owne good example. Finally to perueuer all the rest of their life in true and inuiolable wedlocke. This ceremony was omitted when men married widowes or such as had tasted the frutes of loue before, (we call them well experienced young women) in whom there was no feare of daunger to their persons, or of any outcry at all, at the time of those terrible approches. Thus much touching the

vſage of *Epithalamie* or bedding ballad of the ancient times, in which if there were any wanton or laſciuius matter more then ordinarie which they called *Ficenina licentia* it was borne withal for that time becauſe of the matter no leſſe requiring. *Catullus* hath made of them one or two very artificiall and ciuill: but none more excellent then of late yeares a young noble man of Germanie as I take it *Iohannes ſecundus* who in that and in his poeme *De baſis*, paſſeth any of the auncient or moderne Poetes in my iudgment.

CHAP. XXVII.

The manner of Poefie by which they vttered their bitter taunts, and priuy nips, or witty ſcoffes and other merry conceits.



But all the world could not keepe, nor any ciuill ordinance to the contrary ſo preuaile, but that men would and muſt needs vtter their ſplenes in all ordinarie matters alſo: or elſe it ſeemed their bowels would burſt, therefore the poet deuifed a pretie faſhioned poeme ſhort and ſweete (as we are wont to ſay) and called it *Epigramma* in which euery mery conceited man might without any long ſtudie or tedious ambage, make his friend ſport, and anger his foe, and giue a prettie nip, or ſhew a ſharpe conceit in few verſes: for this *Epigramme* is but an inſcription or writting made as it were vpon a table, or in a windowe, or vpon the wall or mantell of a chimney in ſome place of common reſort, where it was allowed euery man might come, or be ſitting to chat and prate, as now in our tauernes and common tabling houſes, where many merry heades meete, and ſcrible with ynke, with chalke, or with a cole ſuch matters as they would euery man ſhould know, and deſcant vpon. Afterward the ſame came to be put in paper and in bookes, and vſed as ordinarie miſſiues, ſome of friendſhip, ſome of deſaunce, or as other meſſages of mirth: *Martiall* was the cheife of this ſkil among the Latines, and at theſe days the beſt *Epigrammes* we

finde, and of the sharpest conceit are those that haue bene gathered among the reliques of the two muet *Satyres* in Rome, *Pasquill* and *Marphorir*, which in time of *Sede vacante*, when merry conceited men list to gibe and iest at the dead Pope, or any of his Cardinales, they fastened them vpon those Images which now lie in the open streets, and were tollerated, but after that terme expired they were inhibited againe. These inscriptions or Epigrammes at their begining had no certaine author that would auouch them, some for feare of blame, if they were ouer saucy or sharpe, others for modestie of the writer as was that *dislicke* of *Virgil* which he set vpon the pallace gate of the emperor *Augustus*, which I will recite for the breifnes and quicknes of it, and also for another euent that fell out vpon the mater worthy to be remembred. These were the verses.

*Nocte pluit tota, redeunt spectacula mane
Diuifum imperium cum Ioue Cæsar habet.*

Which I haue thus Englished,

*It raines all night, early the shewes returne
God and Cæsar, do raigne and rule by turne.*

As much to say, God sheweth his power by the night raines. Cæsar his magnificence by the pompes of the day.

These two verses were very well liked, and brought to th'Emperours Maiestie, who tooke great pleasure in them, and willed the author should be known. A saucie courtier profered him selfe to be the man, and had a good reward giuen him: for the Emperour him self was not only learned, but of much munificence toward all learned men: whereupon *Virgill* seing him self by his ouermuch modestie defrauded of the reward, that an impudent had gotten by abuse of his merit, came the next night, and fastened vpon the same place this halfe metre, foure times iterated. Thus.

*Sic vos non vobis
Sic vos non vobis
Sic vos non vobis
Sic vos non vobis*

And there it remained a great while because no man wist what it meant, till *Virgill* opened the whole fraude by this deuise. He wrote aboute the same halfe metres this whole verse *Exometer*.

Hos ego versiculos feci tulit alter honores.

And then finished the foure half metres, thus.

<i>Sic vos non vobis</i>	<i>Fertis aratra boues</i>
<i>Sic vos non vobis</i>	<i>Vellera fertis oues</i>
<i>Sic vos non vobis</i>	<i>Mellificatis apes</i>
<i>Sic vos non vobis</i>	<i>Indificatis aues.</i>

And put to his name *Publius Virgilius Maro*. This matter came by and by to Th'emperours eare, who taking great pleasure in the deuise called for *Virgill*, and gaue him not onely a present reward, with a good allowance of dyet a bonche in court as we vse to call it: but also held him for euer after vpon larger triall he had made of his learning and vertue in so great reputation, as he vouchsafed to giue him the name of a frend (*amicus*) which among the Romanes was so great an honour and speciall fauour, as all such persons were allowed to the Emperours table, or to the Senatours who had receiued them (as frendes) and they were the only men that came ordinarily to their boords, and solaced with them in their chambers, and gardins when none other could be admitted.

CHAP. XXVIII.

Of the poeme called Epitaph vsed for memoriall of the dead.



IN Epitaph is but a kind of Epigram only applied to the report of the dead persons estate and degree, or of his other good or bad partes, to his commendation or reproch: and is an inscription such as a man may commodiously write or engraue vpon a tombe in few verses, pithie, quicke and sententious for the passer by to peruse, and iudge vpon without any long tariaunce: So as if it exceede the measure of an Epigram, it is then (if the verse be correspondent) rather an Elegie

then an Epitaph which errour many of these bastar drimers commit, because they be not learned, nor (as we are wont to say) catftes [craftes?] mafters, for they make long and tedious difcourfes, and write them in large tables to be hanged vp in Churches and chauncells ouer the tombes of great men and others, which be fo exceeding long as one muft haue halfe a dayes leasure to reade one of them, and muft be called away before he come halfe to the end, or elfe be locked into the Church by the Sexten as I my felfe was once ferued reading an Epitaph in a certain cathedrall Church of England. They be ignorant of poefie that call fuch long tales by the name of Epitaphes, they might better call them Elegies, as I faid before, and then ought neither to be engrauen nor hanged vp in tables. I haue feene them neuertheles vpon many honorable tombes of these late times erected, which doe rather difgrace then honour either the matter or maker.

CHAP. XXIX.

*A certaine auncient forme of poefie by which men
did vse to reproch their enemies.*



HS frendes be a rich and ioyfull poffeffion, fo be
foes a continuall torment and canker to the
minde of man, and yet there is no poffible
meane to auoide this inconuenience, for
the beft of vs all, and he that thinketh he
liues moft blameleffe, liues not without enemies, that
enuy him for his good parts, or hate him for his euill.
There be wife men, and of them the great learned man
Plutarch tooke vpon them to perfwade the benefite
that men receiue by their enemies, which though it
may be true in manner of *Paradoxe*, yet I finde mans
frailtie to be naturally fuch, and alwayes hath beene,
that he cannot conceiue it in his owne cafe, nor fhew
that patience and moderation in fuch greifs, as becom-
meth the man perfite and accomplifht in all vertue:
but either in deede or by word, he will feeke reuenge
againft them that malice him, or praftife his harmes,

ſpecially ſuch foes as oppoſe themſelues to a mans loues. This made the auncient Poetes to inuent a meane to rid the gall of all ſuch Vindicatiue men: ſo as they might be a wrecked of their wrong, and neuer bely their enimie with ſlaunderous vntruthes. And this was done by a maner of imprecation, or as we call it by curſing and banning of the parties, and wiſhing all euill to a light vpon them, and though it neuer the ſooner happened, yet was it great eaſement to the boiling ſtomacke: They were called *Diræ*, ſuch as *Virgill* made ag[a]inſt *Baltarus*, and *Ouide* againſt *Ibis*: we Chriſtians are for bidden to vſe ſuch vncharitable faſhions, and willed to referre all our reuenges to God alone.

CHAP. XXX.

Of ſhort Epigrammes called Poſes.



Here be alſo other like Epigrammes that were ſent vſually for new yeares giſtes or to be Printed or put vpon their banketting diſhes of ſuger plate, or of march paines, and ſuch other dainty meates as by the curteſie and cuſtome euery geſt might carry from a common feaſt home with him to his owne houſe, and were made for the nonce, they were called *Nenia* or *apophoreta*, and neuer contained aboue one verſe, or two at the moſt, but the ſhorter the better, we call them Poſies, and do paint them now a dayes vpon the backe ſides of our fruite trenchers of wood, or vſe them as deuices in rings and armes and about ſuch courtly purpoſes. So haue we remembred and ſet forth to your Maieſtie very briefly, all the commended fourmes of the auncient Poefie, which we in our vulgare makings do imitate and vſe vnder theſe common names: enterlude, ſong, ballade, carroll and ditty: borrowing them alſo from the French al ſauing this word (ſong) which is our naturall Saxon Engliſh word. The reſt, ſuch as time and vſurpation by cuſtome haue allowed vs out of the primitiue Greeke and Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe.

And we haue purpofely omitted all nice or ſcholaſtical curioſities not meete for your Maieſties contemplation in this our vulgare arte, and what we haue written of the auncient formes of Poemes, we haue taken from the beſt clerks writing in the ſame arte. The part that next followeth to wit of proportion, becauſe the Greeks nor Latines neuer had it in uſe nor made any obſeruati- on, no more then we doe of their ſeete, we may truly affirme, to haue bene the firſt deuifers thereof our ſelues, as *αὐτοδίδακτοι*, and not to haue borrowed it of any other by learning or imitation, and thereby truſting to be holden the more excuſable if any thing in this our labours happen either to miſlike, or to come ſhort of th'authors purpoſe, becauſe commonly the firſt attempt in any arte or engine artificiall is amendable, and in time by often experiences reformed. And ſo no doubt may this deuife of ours be, by others that ſhall take the penne in hand after vs.

CHAP. XXXI.

Who in any age haue bene the moſt commended writers in our Engliſh Poefie, and the Authors cenſure giuen vpon them.



It appeareth by ſundry records of bookes both printed and written, that many of our countrey men haue painfully trauelled in this part: of whoſe works ſome appeare to be but bare tranſlations, other ſome matters of their owne inuention and very commendable, whereof ſome recitall ſhall be made in this place, to th'intent chiefly that their names ſhould not be defrauded of ſuch honour as ſeemeth due to them for hauing by their thankefull ſtudies ſo much beautified our Engliſh tong, as at this day it will be found our nation is in nothing inferiour to the French or Italian for copie of language, ſubtiltie of deuice, good method and proportion in any forme of poeme, but that they may compare with the moſt, and perchance paſſe a great many of them. And I will not reach about the

time of king *Edward* the third, and *Richard* the second for any that wrote in English meeter: becaufe before their times by reason of the late Normane conquest, which had brought into this Realme much alteration both of our langage and lawes, and there withall a certain martiall barbarousnes, whereby the study of all good learning was so much decayd, as long time after no man or very few entended to write in any laudable science: so as beyond that time there is litle or nothing worth commendation to be founde written in this arte. And those of the first age were *Chaucer* and *Gower* both of them as I suppose Knightes. After whom followed *John Lydgate* the monke of Bury, and that nameles, who wrote the *Satyre* called Piers Plowman, next him followed *Harding* the Chronicler, then in king *Henry* th' eight times *Skelton*, (I wot not for what great worthines) furnamed the Poet *Laureat*. In the latter end of the same kings raigne sprong vp a new company of courtly makers, of whom Sir *Thomas Wyat* th'elder and *Henry* Earle of Surrey were the two chieftaines, who hauing trauailed into Italie, and there tasted the sweete and stately measures and stile of the Italian Poesie as nouices newly crept out of the schooles of *Dante Arioste* and *Petrarch*, they greatly polished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that cause may iustly be sayd the first reformers of our English meetre and stile. In the same time or not long after was the Lord *Nicholas Vaux*, a man of much facilitie in vulgar makings. Afterward in king *Edward* the sixths time came to be in reputation for the same facultie *Thomas Sternehold*, who first translated into English certaine Pfalmes of Daud, and *John Heywood* the Epigrammatist who for the myrth and quicknesse of his conceits more then for any good learning was in him came to be well benefited by the king. But the principall man in this profession at the same time was Maister *Edward Ferrys* a man of no lesse mirth and felicitie that way, but of much more skil, and magnificence in his meeter, and therefore wrate

for the most part to the stage, in Tragedie and sometimes in Comedie or Enterlude, wherein he gaue the king so much good recreation, as he had thereby many good rewardes. In Queenes *Maries* time florished aboue any other Doctour *Phaer* one that was well learned and excellently well translated into English verse Heroicall certaine bookes of *Virgils Aeneidos*. Since him followed Maister *Arthure Golding*, who with no lesse commendation turned into English meetre the Metamorphosis of *Ouide*, and that other Doctour, who made the supplement to those bookes of *Virgils Aeneidos*, which Maister *Phaer* left vndone. And in her Maiesties time that now is are sprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruauantes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman *Edward Earle of Oxford*. *Thomas Lord of Bukhurst*, when he was young, *Henry Lord Paget*, Sir *Philip Sydney*, Sir *Walter Rawleigh*, Master *Edward Dyar*, Maister *Fulke Greuell*, *Gafcon*, *Britton*, *Turberuile* and a great many other learned Gentlemen, whose names I do not omit for enuie, but to auoyde tediousnesse, and who haue deserued no little commendation. But of them all particularly this is myne opinion, that *Chaucer*, with *Gower*, *Lidgat* and *Harding* for their antiquitie ought to haue the first place, and *Chaucer* as the most renowned of them all, for the much learning appeareth to be in him aboue any of the rest. And though many of his bookes be but bare translations out of the Latin and French, yet are they wel handled, as his bookes of *Troilus* and *Cresseid*, and the Romant of the Rose, whereof he translated but one halfe, the deuice was *Iohn de Mevnes* a French Poet, the Canterbury tales were *Chaucers* owne inuention as I suppose, and where he sheweth more the naturall of his pleasant wit, then in any other of his workes, his similitudes comparifons and all other descriptions are such as can not be amended. His

meetre Heroicall of *Troilus* and *Cressid* is very graue and stately, keeping the staffe of seuē, and the verse of ten, his other verses of the Canterbury tales be but riding ryme, neuerthelesse very well becomming the matter of that pleasaunt pilgrimage in which euery mans part is playd with much decency. *Gower* sau- ing for his good and graue moralities, had nothing in him highly to be commended, for his verse was homely and without good measure, his wordes strained much deale out of the French writers, his ryme wrested, and in his inuentions small subtiltie: the applications of his moralities are the best in him, and yet those many times very grossely bestowed, neither doth the substance of his workes sufficiently aunswere the subtiltie of his titles. *Lydgat* a translatour onely and no deuiser of that which he wrate, but one that wrate in good verse. *Harding* a Poet Epick or Historicall, handled himselfe well according to the time and maner of his subiect. He that wrote the Satyr of Piers Ploughman, seemed to haue bene a malcontent of that time, and therefore bent himselfe wholly to taxe the disorders of that age, and specially the pride of the Romane Clergy, of whose fall he seemeth to be a very true Prophet, his verse is but loose meetre, and his termes hard and obscure, so as in them is litle pleasure to be taken. *Skelton* a sharpe Satirist, but with more rayling and scoffery then became a Poet Lawreat, such among the Greekes were called *Pantomimi*, with vs Buffons, altogether applying their wits to Scurrillities and other ridiculous matters. *Henry* Earle of Surrey and Sir *Thomas Wyatt*, betweene whom I finde very litle difference, I repute them (as before) for the two chief lanternes of light to all others that haue since employed their pennes vpon English Poesie, their conceits were lostie, their stiles stately, their conueyance cleanly, their termes proper, their meetre sweete and well proportioned, in all imitating very naturally and studiously their Maister *Francis Petrarcha*. The *Jord Vaux* his commendation lyeth chiefly in the subtiltie of his meetre, and the aptnesse

of his descriptions such as he taketh vpon him to make, namely in fundry of his Songs, wherein he sheweth the counterfait action very liuely and pleasantly. Of the later sort I thinke thus. That for Tragedie, the Lord of Buckhurst, and Maister *Edward Ferrys* for such doings as I haue sene of theirs do deferue the hiest price: Th'Earle of Oxford and Maister *Edwardes* of her Maiesties Chappell for Comedy and Enterlude. For Eglogue and pastorall Poesie, Sir *Philip Sydney* and Maister *Challenner*, and that other Gentleman who wrate the late shepheardes Callender. For dittie and amorous *Ode* I finde Sir *Walter Rawleyghs* vayne most loftie, insolent, and passionate. Maister *Edward Dyar*, for Elegie most sweete, solempne and of high conceit. *Gafcon* for a good meeter and for a plentifull vayne. *Phaer* and *Golding* for a learned and well corrected verse, specially in translation cleare and very faithfully answering their authours intent. Others haue also written with much facilitie, but more commendably perchance if they had not written so much nor so popularly. But last in recitall and first in degree is the Queene our soueraigne Lady, whose learned, delicate, noble Muse, easily surmounteth all the rest that haue written before her time or since, for fence, sweetnesse and subtility, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroick or Lyricke, wherein it shall please her Maiestie to employ her penne, euen by as much oddes as her owne excellent estate and degree exceedeth all the rest of her most humble vassalls.





THE SECOND BOOKE, OF PROPORTION POETICAL.

CHAP. I. *Of Proportion Poeticall.*



It is said by such as professe the Mathematicall sciences, that all things stand by proportion, and that without it nothing could stand to be good or beautiful. The Doctors of our Theologie to the same effect, but in other termes, say: that God made the world by number, measure and weight: some for weight say tune, and peradventure better. For weight is a kind of measure or of much conueniencie with it: and therefore in their descriptions be alwayes coupled together (*statica et metrica*) weight and measures. Hereupon it seemeth the Philosopher gathers a triple proportion, to wit, the Arithmeticall, the Geometricall, and the Musicall. And by one of these three is euery other proportion guided of the things that haue conueniencie by relation, as the visible by light colour and shadow: the audible by sirs, times and accents: the odorable by smells of fundry temperaments: the tastible by fauours to the rate: the tangible by his obiectes in this

or that regard. Of all which we leaue to speake, returning to our poetickall proportion, which holdeth of the Musickall, because as we sayd before Poesie is a skill to speake and write harmonically: and verses or rime be a kind of Musickall vtterance, by reason of a certaine congruitie in sounds pleasing the eare, though not perchance so exquisitely as the harmonickall contents of the artificiall Musicke, consisting in strained tunes, as is the vocall Musike, or that of melodious instruments, as Lutes, Harpes, Regals, Records and such like. And this our proportion Poetickall resteth in fīue points: Staffe, Measure, Concord, Scituation and figure all which shall be spoken of in their places.

CHAP. II.

Cf proportion in Staffe.



Tasse in our vulgare Poesie I know not why it should be so called, vnlesse it be for that we vnderstand it for a bearer or supporter of a song or ballad, not vnlike the old weake bodie, that is stayd vp by his staffe, and were not otherwise able to walke or to stand vp-right. The Italian called it *Stanza*, as if we should say a resting place: and if we consider well the forme of this Poetickall staffe, we shall finde it to be a certaine number of verses allowed to go altogether and ioyned without any intermission, and doe or should finish vp all the sentences of the same with a full period, vnlesse it be in som speciall cases, and there to stay till another staffe follow of like sort: and the shortest staffe containeth not vnder foure verses, nor the longest aboue ten, if it passe that number it is rather a whole ditty then properly a staffe. Also for the more part the stauers stand rather vpon the euen number of verses then the odde, though there be of both sorts. The first proportion then of a staffe is by *quadrien* or foure verses. The second of fīue verses, and is seldom vfed. The third by *sixeine* or sixe verses, and is not only most vsual, but also very pleasant to th'eare.

The fourth is in seuen verses, and is the chiefe of our ancient proportions vsed by any rimer writing any thing of historical or graue poeme, as ye may see in *Chaucer* and *Lidgate* th'one writing the loues of *Troylus* and *Creseida*, th'other of the fall of Princes: both by them translated not deuised. The first [fifth?] proportion is of eight verses very stately and *Heroicke*, and which I like better then that of seuen, because it receaueth better band. The sixt is of nine verses, rare but very graue. The seuenth proportion is of tenne verses, very stately, but in many mens opinion too long: neuerthelesse of very good grace and much grauitie. Of eleuen and twelue I find none ordinary staues vsed in any vulgar language, neither doth it serue well to continue any historical report and ballade, or other song: but is a dittie of it self, and no staffe, yet some moderne writers haue vsed it but very seldome. Then last of all haue ye a proportion to be vsed in the number of your staues, as to a caroll and a ballade, to a song, and a round, or virelay. For to an historical poeme no certain number is limited, but as the matter falls out: also a *distick* or couple of verses is not to be accompted a staffe, but serues for a continuance as we see in Elegie, Epitaph, Epigramme or such metres, of plaine concord not harmonically entangled, as some other songs of more delicate musick be.

A staffe of foure verses containeth in it selfe matter sufficient to make a full periode or complement of sence, though it doe not alwayesso, and therefore may go by diuisions.

A staffe of fve verses, is not much vsed because he that can not comprehend his periode in foure verses, will rather driue it into six then leaue it in fve, for that the euen number is more agreeable to the eare then the odde is.

A staffe of fixe verses, is very pleasant to the eare, and also serueth for a greater complement then the inferior staues, which maketh him more commonly to be vsed.

A staffe of seuen verses, most vsuall with our auncient makers, also the staffe of eight, nine and ten of larger complement then the rest, are onely vsed by the later makers, and vnlesse they go with very good bande, do not so well as the inferiour staues. Therefore if ye make your staffe of eight, by two fowers not entangled, it is not a huitaine or a staffe of eight, but two quadreins, so is it in ten verses, not being entangled they be but two staues of foue.

CHAP. III.

Of proportion in measure.



Meeter and measure is all one, for what the Greekes called *μετρον*, the Latines call *Mensura*, and is but the quantitie of a verse, either long or short. This quantitie with them consisteth in the number of their feete : and with vs in the number of fillables, which are comprehended in euery verse, not regarding his feete, otherwise then that we allow in scanning our verse, two fillables to make one short portion (suppose it a foote) in euery verse. And after that sort ye may say, we haue feete in our vulgare rymes, but that is improperly : for a foote by his sence naturall is a member of office and function, and serueth to three purposes, that is to say, to go, to runne, and to stand still : so as he must be sometimes swift, sometimes slow, sometime vnegally marching or peraduenture steddly. And if our feete Poeticall want these qualities it can not be sayd a foote in sence translatiue as here. And this commeth to passe, by reason of the euident motion and stirre, which is perceiued in the founding of our wordes not alwayes egall : for some aske longer, some shorter time to be vttered in, and so by the Philosophers definition, stirre is the true measure of time. The Greekes and Latines because their wordes hapned to be of many fillables, and very few of one fillable, it fell out right with them to conceiue and also to perceiue, a notable diuersitie of motion and times in the pronuntiation of their wordes,

and therefore to every *bisyllable* they allowed two times, and to a *trisyllable* three times, and to every *polisyllable* more, according to his quantitie, and their times were some long, some short according as their motions were slow or swift. For the sound of some syllable stayd the eare a great while, and others slid away so quickly, as if they had not bene pronounced, then every syllable being allowed one time, either short or long, it fell out that every *tetrasyllable* had foure times, every *trisyllable* three, and the *bisyllable* two, by which obseruation every word, not vnder that size, as he ranne or stood in a verse, was called by them a foote of such and so many times, namely the *bisyllable* was either of two long times as the *spondeus*, or two short, as the *pirchius*, or of a long and a short as the *trocheus*, or of a short and a long as the *iambus*: the like rule did they set vpon the word *trisyllable*, calling him a foote of three times: as the *dactylus* of a long and two short: the *mollossus* of three long, the *tribrachus* of three short, the *amphibrachus* of two long and a short, the *amphimacer* of two short and a long. The word of foure syllables they called a foote of foure times, some or all of them, either long or short: and yet not so content they mounted higher, and because their wordes serued well thereto, they made feete of sixe times: but this proceeded more of curiositie, then otherwise: for whatsoeuer foote passe the *trisyllable* is compounded of his inferiour as every number Arithmetically about three, is compounded of the inferiour number as twise two make foure, but the three is made of one number, videl. of two and an unitie. Now because our naturall and primitiue language of the *Saxon English*, beares not any wordes (at least very few) of more syllables then one (for whatsoeuer we see exceede, cometh to vs by the alterations of our language growen vpon many conquestes and otherwise) there could be no such obseruation of times in the sound of our wordes, and for that cause we could not haue the feete which the Greeks and Latines haue in their metres: but of this stirre and motion of their deuised

feete, nothing can better shew the qualitie then these runners at common games, who setting forth from the first goale, one giueth the start speedely and perhaps before he come half way to th'other goale, decayeth his pace, as a man weary and fainting : another is flow at the start, but by amending his pace keepes euen with his fellow or perchance gets before him : another one while gets ground, another while loseth it again, either in the beginning, or middle of his race, and so proceedes vnegally sometimes swift somtimes flow as his breath or forces serue him : another sort there be that plod on, and will neuer change their pace, whether they win or lose the game : in this maner doth the Greeke *dactylus* begin slowly and keepe on swifter till th'end, for his race being deuided into three parts, he spends one, and that is the first slowly, the other twaine swiftly : the *anapestus* his two first parts swiftly, his last slowly : the *Molossus* spends all three parts of his race slowly and egally. *Bacchius* his first part swiftly, and two last parts slowly. The *tribrachus* all his three parts swiftly : the *antibacchius* his two first partes slowly, his last and third swiftly : the *amphimacer*, his first and last part slowly and his middle part swiftly : the *amphibracus* his first and last parts swiftly but his middle part slowly, and so of others by like proportion. This was a pretie phantasticall obseruation of them, and yet brought their meetres to haue a maruelous good grace, which was in Greeke called *ῥυθμός* : whence we haue deriued this word ryme, but improperly and not wel because we haue no such feete or times or stirres in our meeters, by whose *sympathie*, or pleasant conueniencie with th'eare, we could take any delight : this *rithmus* of theirs, is not therfore our rime, but a certaine musicall numerositie in vtterance, and not a bare number as that of the Arithmeticall computation is, which therfore is not called *rithmus* but *arithmus*. Take this away from them, I meane the running of their feete, there is nothing of curiositie among them more then with vs nor yet so much.

CHAP. III. [IV.]

How many sorts of measures we use in our vulgar.



O returne from rime to our measure againe, it hath bene sayd that according to the number of the fillables contained in euery verse, the same is sayd a long or short meeter, and his shortest proportion is of foure fillables, and his longest of twelue, they that vse it aboue, passe the bounds of good proportion. And euery meeter may be aſwel in the odde as in the euen fillable, but better in the euen, and one verse may begin in the euen, and another follow in the odde, and so keepe a commendable proportion. The verse that containeth but two fillables, which may be in one word, is not vsuall: therefore many do deny him to be a verse, saying that it is but a foot, and that a meeter can haue no lesse then two feete at the least, but I find it otherwise aſwell among the best Italian Poets, as also with our vulgar makers, and that two fillables serue wel for a short measure in the first place, and midle, and end of a staffe: and also in diuerse scituations and by sundry distances, and is very passionate and of good grace, as shalbe declared more at large in the Chapter of proportion by scituation.

The next measure is of two feete or of foure fillables, and then one word *tetraſillable* diuided in the middest makes vp the whole meeter, as thus

Rēū rēntīe

Or a triſillable and one monosillable thus. *Soueraine God*, or two biſillables and that is plesant thus, *Reſtore againe*, or with foure monosillables, and that is best of all thus, *When I doe thinke*, I finde no fauour in a meetre of three fillables nor in effect in any odde, but they may be vsed for varietie sake, and specially being enterlaced with others the meetre of six fillables is very sweete and delicate as thus.

O God when I behold

This bright heauen so hye

*By thine owne hands of old
Contriud so cunningly.*

The meter of seuen fillables is not vsual, no more is that of nine and eleuen, yet if they be well composed, that is, their *Cesure* well appointed, and their last accent which makes the concord, they are commendable inough, as in this ditty where one verse is of eight an other is of seuen, and in the one the accent vpon the last, in the other vpon the last saue on[e].

*The smoakie sighes, the bitter teares
That I in vaine haue wasted
The broken sleepes, the woe and feares
That long in me haue lasted
Will be my death, all by thy guilt
And not by my deseruing
Since so inconstantly thou wilt
Not loue but still be fweruing.*

And all the reason why these meeters in all fillable are allowable is, for that the sharpe accent falles vpon the *penultima* or last saue one fillable of the verse, which doth so drowne the last, as he seemeth to passe away in maner vnpronounced, and so make the verse seeme euen: but if the accent fall vpon the last and leaue two flat to finish the verse, it will not seeme so: for the odnes will more notoriously appeare, as for example in the last verse before recited *Not loue but still be fweruing*, say thus *Loue it is a maruelous thing*. Both verses be of egall quantitie, vidz. seauen fillables a peece, and yet the first seemes shorter then the later, who shewes a more odnesse then the former by reason of his sharpe accent which is vpon the last fillable, and makes him more audible then if he had slid away with a flat accent, as the word *fweruing*.

Your ordinarie rimers vse very much their measures in the odde as nine and eleuen, and the sharpe accent vpon the last fillable, which therefore makes him go ill fauouredly and like a minstrels musicke. Thus sayd one in a meeter of eleuen very harshly in mine care, whether it be for lacke of good rime or of good reason, or of both I wot not.

*Now sucke childe and sleepe childe, thy mothers owne ioy
Her only sweete comfort, to drowne all annoy
For beauty furpassing the azured skie
I loue thee my darling, as ball of mine eye.*

This sort of composition in the odde I like not, vnlesse it be holpen by the *Cesure* or by the accent as I sayd before.

The meeter of eight is no lesse pleasant then that of sixe, and the *Cesure* fals iust in the middle, as this of the Earle of Surreyes.

When raging loue, with extreme payne.

The meeter of ten fillables is very stately and Heroicall, and must haue his *Cesure* fall vpon the fourth fillable, and leaue sixe behinde him thus.

I scrue at ease, and gouerne all with woe.

This meeter of twelue fillables the French man calleth a verse *Alexandrine*, and is with our moderne rimers most vsuall: with the auncient makers it was not so. For before Sir *Thomas Wiats* time they were not vsed in our vulgar, they be for graue and stately matters fitter than for any other ditty of pleasure. Some makers write in verses of foureteene fillables, giuing the *Cesure* at the first eight, which proportion is tedious, for the length of the verse kepeth the eare too long from his delight, which is to heare the cadence or the tuneable accent in the ende of the verse. Neuerthelesse that of twelue if his *Cesure* be iust in the middle, and that ye suffer him to runne at full length, and do not as the common rimers do, or their Printer for sparing of paper, cut them of in the midst, wherein they make in two verses but halfe rime. They do very wel as wrote the Earle of Surrey translating the booke of the preacher.

Salomon Dauids sonne, king of Ierusalem.

This verse is very good *Alexandrine*, but perchaunce woulde haue founded more musically, if the first word had bene a disyllable, or two monosyllables and not a trisyllable: hauing this sharpe accent vpon the *Antepenultima* as it hath, by which occasion it runnes like a

Daſtill, and carries the two later ſyllables away ſo ſpeedily as it ſeemes but one foote in our vulgar meaſure, and by that meanes makes the verſe ſeeme but of eleuen ſyllables, which odneſſe is nothing pleaſant to the eare. Iudge ſome body whether it would haue done better (if it might) haue bene ſayd thus,

Robôham Dauids ſonne king of Ieruſalem.

Letting the ſharpe accent fall vpon *bo*, or thus

Reſlôre king Dâuids ſônne vntô Ierûſalêm

For now the ſharpe accent falles vpon *bo*, and ſo doth it vpon the laſt in *reſlôre*, which was not in th'other verſe. But becauſe we haue ſeemed to make mention of *Ceſure*, and to appoint his place in euery meaſure, it ſhall not be amiſſe to ſay ſomewhat more of it, and alſo of ſuch pauſes as are vſed in vtterance, and what commoditie or delectation they bring either to the ſpeakers or to the hearers.

CHAP. IIII. [V.]

Of Ceſure.



Here is no greater difference betwixt a ciuill and brutiſh vtteraunce then cleare diſtinction of voices: and the moſt laudable languages are alwaies moſt plaine and diſtinct, and the barbarous moſt confuſe and indiſtinct: it is therefore requiſit that leaſure be taken in pronuntiation, ſuch as may make our wordes plaine and moſt audible and agreeable to the eare: alſo the breath asketh to be now and then releued with ſome pauſe or ſtay more or leſſe: beſides that the very nature of ſpeech (becauſe it goeth by clauſes of ſeuerall conſtruction and ſence) requireth ſome ſpace betwixt them with intermiſſion of ſound, to th'end they may not huddle one vpon another ſo rudly and ſo faſt that th'eare may not perceiue their difference. For theſe reſpectes the auncient reformers of language, inuented, three maner of pauſes, one of leſſe leaſure then another, and ſuch ſeuerall intermiſſions of ſound to ſerue (beſides

easiment to the breath) for a treble distinction of sentences or parts of speech, as they happened to be more or lesse perfect in fence. The shortest pause or intermission they called *comma* as who would say a peece of a speech cut of. The second they called *colon*, not a peece but as it were a member for his larger length, because it occupied twise as much time as the *comma*. The third they called *periodus*, for a complement or full pause, and as a resting place and perfection of so much former speech as had bene vttered, and from whence they needed not to passe any further vnles it were to renew more matter to enlarge the tale. This cannot be better represented then by example of these common trauailers by the hie ways, where they seeme to allow themselues three maner of staies or easements: one a horsebacke calling perchaunce for a cup of beere or wine, and hauing dronken it vp rides away and neuer lights: about noone he commeth to his Inne, and there baites him selfe and his horse an houre or more: at night when he can conueniently trauaile no further, he taketh vp his lodging, and rests him selfe till the morrow: from whence he followeth the course of a further voyage, if his businesse be such. Euen so our Poet when he hath made one verse, hath as it were finished one dayes iourney, and the while easeth him selfe with one baite at the least, which is a *Comma* or *Cesure* in the mid way, if the verse be euen and not odde, otherwise in some other place, and not iust in the middle. If there be no *Cesure* at all, and the verse long, the lesse is the makers skill and hearers delight. Therefore in a verse of twelue fillables the *Cesure* ought to fall right vpon the sixt fillable: in a verse of eleuen vpon the sixt also leauing fve to follow. In a verse of ten vpon the fourth, leauing fixe to follow. In a verse of nine vpon the fourth, leauing fve to follow. In a verse of eight iust in the midst, that is, vpon the fourth. In a verse of seauen, either vpon the fourth or none at all, the meeter very ill brooking any pause. In a verse of fixe fillables and vnder is needefull no *Cesure*

at all, because the breath asketh no reliefe: yet if ye giue any *Comma*, it is to make distinction of sense more then for any thing else: and such *Cesure* must neuer be made in the midst of any word, if it be well appointed. So may you see that the vse of these pawses or distinctions is not generally with the vulgar Poet as it is with the Prose writer because the Poetes cheife Musicke lying in his rime or concorde to heare the Simphonie, he maketh all the hast he can to be at an end of his verse, and delights not in many staves by the way, and therefore giueth but one *Cesure* to any verse: and thus much for the founding of a meetre. Neuerthelesse he may vse in any verse both his *comma*, *colon*, and *interrogatiue* point, as well as in prose. But our auncient rymers, as *Chaucer*, *Lydgate* and others, vsed these *Cesures* either very seldome, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such vnshapely wordes as would allow no conuenient *Cesure*, and therefore did let their rymes runne out at length, and neuer stayd till they came to the end: which maner though it were not to be misliked in some sort of meetre, yet in euery long verse the *Cesure* ought to be kept precisely, if it were but to serue as a law to correct the licentiousnesse of rymers, besides that it pleaseth the eare better, and sheweth more cunning in the maker by following the rule of his restraint. For a rymers that will be tyed to no rules at all, but range as he list, may easily vtter what he will: but such maner of Poesie is called in our vulgar, ryme dogrell, with which rebuke we will in no case our maker should be touched. Therefore before all other things let his ryme and concord be true, cleare and audible with no lesse delight, then almost the strayned note of a Musicians mouth, and not darke or wrenched by wrong writing as many doe to patch vp their meetres, and so follow in their arte neither rule, reason nor ryme. Much more might be sayd for the vse of your three pauses, *comma*, *colon*, and *periode*, for perchance it be not all a matter to vse many *com-*

mas, and few, nor *colons* likewise, or long or short *periodes*, for it is diuerſly vſed, by diuers good writers. But becauſe it apperteineth more to the oratour or writer in proſe then in verſe, I will ſay no more in it, then thus, that they be vſed for a commodious and ſenſible diſtinction of clauſes in proſe, ſince euery verſe is as it were a clauſe of it ſelfe, and limited with a *Cefure* howſoeuer the ſence beare, perfect or imperfect, which difference is obſeruable betwixt the proſe and the meeter.

CHAP. V. [VI.]

Of Proportion in Concord, called Symphonie or rime.

BEcauſe we vſe the word rime (though by maner of abuſion) yet to helpe that fault againe we apply it in our vulgar Poefie another way very commendably and curiouſly. For wanting the currantneſſe of the Greeke and Latine ſeete, in ſtead thereof we make in th' ends of our verſes a certaine tunable found: which anon after with another verſe reaſonably diſtant we accord together in the laſt fall or cadence: the eare taking pleaſure to heare the like tune reported, and to feele his returne. And for this purpoſe ſerue the *monofillables* of our Engliſh Saxons excellently well, becauſe they do naturally and indifferently receiue any accent, and in them if they finiſh the verſe, reſteth the ſhrill accent of neceſſitie, and ſo doth it not in the laſt of euery *biſfillable*, nor of euery *poliſillable* word: but to the purpoſe, *rime* is a borrowed word from the Greeks by the Latines and French, from them by vs Saxon angles, and by abuſion as hath bene ſayd, and therefore it ſhall not do amiſſe to tell what this *rithmos* was with the Greekes, for what is it with vs hath bene already ſayd. There is an accomptable number which we call *arithmeticall* (*arithmos*) as one, two, three. There is alſo a muſicall or audible number, faſhioned by ſtirring of tunes and their fundry times in the vtterance of our wordes, as when the voice goeth high or low, or ſharpe or

flat, or swift or slow: and this is called *rithmos* or numerositie, that is to say, a certaine flowing vtterance by slipper words and fillables, such as the young easily vtters, and the eare with pleasure receiueeth, and which flowing of wordes with much volubilitie smoothly proceeding from the mouth is in some sort *harmonicall* and breedeth to th'eare a great compassion. This point grew by the smooth and delicate running of their seete, which we haue not in our vulgare, though we vse as much as may be the most flowing words and slippery fillables, that we can picke out: yet do not we call that by the name of ryme, as the Greekes did: but do giue the name of ryme onely to our concordes, or tunable consentes in the latter end of our verses, and which concordes the Greekes nor Latines neuer vsed in their Poesie till by the barbarous souldiers out of the campe, it was brought into the Court and thence to the schoole, as hath bene before remembred: and yet the Greekes and Latines both vsed a maner of speech, by clausures of like termination, which they called *ὁμοιοτέλευτον*, and was the nearest that they approached to our ryme: but is not our right concord: so as we in abusing this terme (*ryme*) be neuerthelesse excusable applying it to another point in Poesie no lesse curious then their *rithme* or numerositie which in deede passed the whole verse throughout, whereas our concordes keepe but the latter end of euery verse, or perchaunce the middle and the end in meetres that be long.

CHAP. VI. [VII.]

Of accent, time and stir perceiued evidently in the distinction of mans voice, and which makes the flowing of a meter.



Owe because we haue spoken of accent, time and stirre or motion in wordes, we will set you downe more at large what they be. The auncient Greekes and Latines by reason their speech fell out originally to be fashioned with words of many fillables for the

most part, it was of necessity that they could not vtter euery fillable with one like and egall founde, nor in like space of time, nor with like motion or agility: but that one must be more suddenly and quickly forsaken, or longer pawfed vpon then another: or sounded with a higher note and clearer voyce then another, and of necessitie this diuerfitie of sound, must fall either vpon the last fillable, or vpon the last saue one, or vpon the third and could not reach higher to make any notable difference, it caused them to giue vnto three different sounds, three seuerall names: to that which was highest lift vp and most eleuate or shrillest in the eare, they gaue the name of the sharpe accent, to the lowest and most base because it seemed to fall downe rather then to rise vp, they gaue the name of the heauy accent, and that other which seemed in part to lift vp and in part to fall downe, they called the circumflex, or compact accent: and if new termes were not odious, we might very properly call him the (windabout) for so is the Greek word. Then bycause euery thing that by nature fals down is said heauy, and whatfoeuer naturally mounts vpward is said light, it gaue occasion to say that there were diuerfities in the motion of the voice, as swift and slow, which motion also presupposes time, bycause time is *mensura motus*, by the Philosopher: so haue you the causes of their primitiue inuention and vse in our arte of Poesie, all this by good obseruation we may perceiue in our vulgar wordes if they be of mo fillables then one, but specially if they be *trissillables*, as for example in these wordes [*altitude*] and [*heauinesse*] the sharpe accent falles vpon [*a*] and [*he*] which be the *antepenultimaes*: the other two fall away speedily as if they were scarfe sounded in this *trissillable* [*forsaken*] the sharp accent fals vpon [*sa*] which is the *penultima*, and in the other two is heauie and obfcure. Againe in these *bissillables*, *endüre*, *vnfüre*, *demüre*: *aspire*, *desire*, *retire*, your sharpe accent falles vpon the last fillable: but in words *monosillable* which be for the more part our naturall Saxon English, the accent is in-

different, and may be vsed for sharp or flat and heauy at our pleasure. I say Saxon English, for our Normane English alloweth vs very many *bissillables*, and also *trissillables* as, *reuerence*, *diligence*, *amorous*, *desirous*, and such like.

CHAP. VII. [VIII.]

Of your Cadences by which your meeter is made Symphonickall when they be sweetest and most solemne in a verse.



As the smoothnesse of your words and fillables running vpon feete of fundrie quantities, make with the Greekes and Latines the body of their verses numerous or Rithmickall, so in our vulgar Poetrie, and of all other nations at this day, your verses answering eche other by couples, or at larger distances in good [*cadence*] is it that maketh your meeter symphonickall. This cadence is the fal of a verse in euery last word with a certaine tunable sound which being matched with another of like sound, do make a [*concord*.] And the whole cadence is contained sometime in one fillable, sometime in two, or in three at the most: for aboue the *antepenultima* there reacheth no accent (which is chiefe cause of the cadence) vnlesse it be by vsurpation in some English words, to which we giue a sharpe accent vpon the fourth as, *Hónorable*, *mátrimonie*, *pátrimonie*, *míserable*, and such other as would neither make a sweete cadence, nor easily find any word of like quantitie to match them. And the accented fillable with all the rest vnder him make the cadence, and no fillable aboue, as in these words, *Agíllitie*, *facíllitie*, *subiéction*, *diréction*, and these bissilables, *Ténder*, *slénder*, *trústie*, *iústie*, but alwayes the cadence which falleth vpon the last fillable of a verse is sweetest and most commendable: that vpon the *penultima* more light, and not so pleasant: but falling vpon the *antepenultima* is most vnpleasant of all, because they make your meeter too light and triuiall, and are fitter for the Epigrammatist or Comickall

Poet then for the Lyrick and Elegiack, which are accounted the sweeter Mufickes. But though we haue sayd that (to make good concord) your feuerall verses should haue their cadences like, yet must there be some difference in their orthographie, though not in their sound, as if one cadence be [*constraine*] the next [*restraine*] or one [*aspire*] another [*respire*] this maketh no good concord, because they are all one, but if ye will exchange both these consonants of the accented syllable, or voyde but one of them away, then will your cadences be good and your concord to, as to say, *refraine, refrainne, remaine : aspire, desire, retire :* which rule neuerthelesse is not well obserued by many makers for lacke of good iudgement and delicate eare. And this may suffice to shew the vse and nature of your cadences, which are in effect all the sweetnesse and cunning in our vulgar Poesie.

CHAP. VIII. [IX.]

How the good maker will not wrench his word to helpe his rime, either by falsifying his accent, or by vntrue orthographie.



OW there can not be in a maker a fowler fault, then to falsifie his accent to serue his cadence, or by vntrue orthographie to wrench his words to helpe his rime, for it is a signe that such a maker is not copious in his owne language, or (as they are wont to say) not halfe his crafts maister: as for example, if one should rime to this word [*Reflore*] he may not match him with [*Doore*] or [*Poore*] for neither of both are of like terminant, either by good orthography or in naturall found, therefore such rime is strained, so is it to this word [*Ram*] to say [*came*] or to [*Beane*] [*Den*] for they found not nor be written a like, and many other like cadences which were superfluous to recite, and are vsuall with rude rimers who obserue not precisely the rules of [*profodie*] neuerthelesse in all such cases (if necessitie constrained) it is somewhat more tollerable

to help the rime by false orthographie, then to leaue an vnpleasant dissonance to the eare, by keeping trewe orthographie and loosing the rime, as for example it is better to rime [*Dore*] with [*Restore*] then in his truer orthographie, which is [*Doore*] and to this word [*Desire*] to say [*Fier*] then fyre though it be otherwise better written *fire*. For since the cheife grace of our vulgar Poetrie consisteth in the Symphonie, as hath bene already sayd, our maker must not be too licentious in his concords, but see that they go euen, iust and melodious in the eare, and right so in the numerositie or currantnesse of the whole body of his verse, and in euery other of his proportions. For a licentious maker is in truth but a bungler and not a Poet. Such men were in effect the most part of all your old rimers and specially *Gower*, who to make vp his rime would for the most part write his terminant sillable with false orthographie, and many times not sticke to put in a plaine French word for an English, and so by your leaue do many of our common rimers at this day: as he that by all likelihood, hauing no word at hand to rime to this word [*ioy*] he made his other verse ende in [*Roy*] saying very impudently thus,

O mightie Lord of loue, dame Venus onely ioy

Who art the highest God of any heauenly Roy.

Which word was neuer yet receiued in our language for an English word. Such extreme licentiousnesse is vtterly to be banished from our schoole, and better it might haue bene borne with in old riming writers, because they liued in a barbarous age, and were graue morall men but very homely Poets, such also as made most of their workes by translation out of the Latine and French tounge, and few or none of their owne engine as may easely be knowen to them that list to looke vpon the Poemes of both languages.

Finally as ye may ryme with wordes of all sortes, be they of many sillables or few, so neuerthelesse is there a choise by which to make your cadence (before remembered) most commendable, for some wordes of exceeding great length, which haue bene fetched from the

Latine inkhorne or borrowed of strangers, the vse of them in ryme is nothing pleasant, sauing perchaunce to the common people, who reioyse much to be at playes and enterludes, and besides their naturall ignorance, haue at all such times their eares so attentiuē to the matter, and their eyes vpon the shewes of the stage, that they take little heede to the cunning of the rime, and therefore be as well satisfied with that which is grosse, as with any other finer and more delicate.

CHAP. IX. [X.]

Of concorde in long and short measures, and by neare or farre distaunces, and which of them is most commendable.



Vt this ye must obserue withall, that bycause your concordes containe the chief part of Musicke in your meetre, their distaunces may not be too wide or farre a sunder, lest th'eare should loose the tune, and be defrauded of his delight, and whensoever ye see any maker vse large and extraordinary distaunces, ye must thinke he doth intende to shew himselfe more artificiall then popular, and yet therein is not to be discommended, for respects that shalbe remembred in some other place of this booke.

Note also that rime or concorde is not commendably vsed both in the end and middle of a verse, vnlesse it be in toyes and trifling Poesies, for it sheweth a certaine lightnesse either of the matter or of the makers head, albeit these common rimers vse it much, for as I sayd before, like as the Symphonie in a verse of great length, is (as it were) lost by looking after him, and yet may the meetre be very graue and stately: so on the other side doth the ouer busie and too speedy returne of one maner of tune, too much annoy and as it were glut the eare, vnlesse it be in small and popular Musickes song by these *Cantabanqui* vpon benches and barrells heads where they haue none other audience then boys or countrey fellows that passe by them in the streete, or

else by blind harpers or such like tauerne minstrels that giue a fit of mirth for a groat, and their matters being for the most part stories of old time, as the tale of Sir *Topas*, the reportes of *Bevis of Southampton*, *Guy of Warwicke*, *Adam Bell*, and *Clymme of the Clough* and such other old Romances or historicall rimes, made purposely for recreation of the common people at Christmasse diners and brideales, and in tauernes and alehouses and such other places of base resort, also they be vsed in Carols and rounds and such light or lasciuious Poemes, which are commonly more commodiously vttered by these buffons or vices in playes then by any other person. Such were the rimes of *Skelton* (vsurping the name of a Poet Laureat) being in deede but a rude rayling rimer and all his doings ridiculous, he vsed both short distaunces and short measures pleasing onely the popular eare: in our courtly maker we banish them vtterly. Now also haue ye in euery song or ditty concorde by compasse and concorde entangled and a mixt of both, what that is and how they be vsed shalbe declared in the chapter of proportion by *situation*.

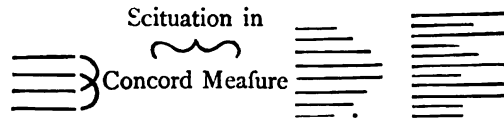
CHAP. X. [XI.]
Of proportion by situation.



His proportion consisteth in placing of euery verse in a staffe or ditty by such reasonable distaunces, as may best serue the eare for delight, and also to shew the Poets art and variety of Musick, and the proportion is double. One by marshalling the meetres, and limiting their distaunces hauing regard to the rime or concorde how they go and returne: another by placing euery verse, hauing a regard to his measure and quantitie onely, and not to his concorde as to set one short meetre to three long, or foure short and two long, or a short measure and a long, or of diuers lengthes with relation one to another, which maner of *Situation*, euen without respect of the rime, doth alter the nature of

G

the Poësie, and make it either lighter or grauer, or more merry, or mournfull, and many wayes passionate to the eare and hart of the hearer, seeming for this point that our maker by his measures and concordances of sundry proportions doth counterfait the harmonically tunes of the vocall and instrumentall Musickes. As the *Dorien* because his falls, fallies and compasse be diuers from those of the *Phrigien*, the *Phrigien* likewise from the *Lydien*, and all three from the *Eolien*, *Miolidien* and *Ionien*, mounting and falling from note to note such as be to them peculiar, and with more or lesse leasure or precipitation. Euen so by diuersitie of placing and scituation of your measures and concords, a short with a long, and by narrow or wide distances, or thicker or thinner bestowing of them your proportions differ, and breedeth a variable and strange harmonie not onely in the eare, but also in the conceit of them that heare it : whereof this may be an ocular example.



Where ye see the concord or rime in the third distance, and the measure in the fourth, sixth or second distances, whereof ye may deuise as many other as ye list, so the staffe be able to beare it. And I set you downe an ocular example : because ye may the better conceiue it. Likewise it so falleth out most times your ocular proportion doeth declare the nature of the audible : for if it please the eare well, the same represented by delineation to the view pleaseth the eye well and *è conuerso* : and this is by a naturall *sympathie*, betweene the eare and the eye, and betweene tunes and colours, even as there is the like betweene the other senses and their objects of which it apperteineth not here to speake. Now for the distances vsually obserued in our vulgar Poësie, they be in the first second

third and fourth verse, or if the verse be very short in the fift and sixt and in some maner of Musickes farre aboue.

And the first distance for the most part goeth all by *distick* or couples of verses agreeing in one cadence, and do passe so speedily away and so often returne agayne, as their tunes are neuer lost, nor out of the eare, one couple supplying another so nye and so suddenly, and this is the most vulgar proportion of distance or situation, such as vsed *Chaucer* in his *Canterbury tales*, and *Gouuer* in all his workes.



Second distance is, when ye passe ouer one verse, and ioine the first and the third, and so continue on till an other like distance fall in, and this is also vsuall and common, as



Third distaunce is, when your rime falleth vpon the first and fourth verse ouerleaping two, this maner is not so common but pleafant and allowable inough.



In which case the two verses ye leaue out are ready to receiue their concord by the same distaunce or any other ye like better. The fourth distaunce is by ouerskipping three verses and lighting vpon the fift, this maner is rare and more artificiall then popular, vnlesse it be in some speciall case, as when the meetres be so little and short as they make no shew of any great delay before they returne, ye shall haue example of both.



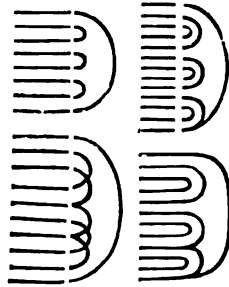
And these ten litle meeters make but one *Exameter* at length.

There be larger distances also, as when the first concord falleth vpon the sixt verse, and is very pleafant if they be ioined with other distances not so large, as



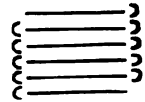
There be also, of the seuenth, eight, tenth, and twelfth distance, but then they may not go thicke, but two or three such distances serue to proportion a

whole song, and all betweene must be of other lesse distances, and these wide distaunces serue for coupling of staues, or for to declare high and passionate or graue matter, and also for art: *Petrarch* hath giuen vs examples hereof in his *Canzoni*, and we by lines of sundry lengths and distances as followeth,



And all that can be obiected against this wide distance is to say that the eare by loosing his concord is not satisfied. So is in deede the rude and popular eare but not the learned, and therefore the Poet must know to whose eare he maketh his rime, and accommodate himselfe thereto, and not giue such musicke to the rude and barbarous, as he would to the learned and delicate eare.

There is another sort of proportion vsed by *Petrarche* called the *Seizino*, not riming as other songs do, but by chusing fixe wordes out of which all the whole dittie is made, euery of those fixe commencing and ending his verse by course, which restraint to make the dittie sensible will try the makers cunning, as thus.




Besides all this there is in *Situation* of the concords two other points, one that it go by plaine and cleere compasse not intangled: another by enterweauing one with another by knots, or as it were by band, which is more or lesse busie and curious, all as the maker will double or redouble his rime or concords, and set his distances farre or nigh, of all which I will giue you ocular examples, as thus.

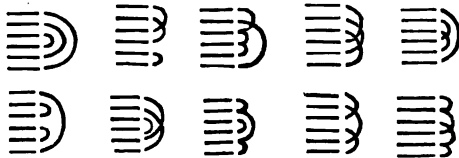
Concord in

Plaine compasse  Entertangle.

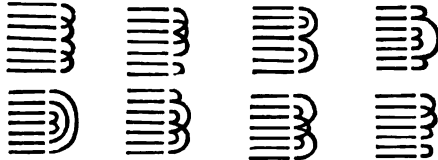
And first in a *Quadreine* there are but two proportions, for foure verses in this last fort coupled, are but two *Difticks*, and not a staffe *quadreine* or of foure.

The staffe of fiue hath feuen proportions as,

 whereof some of them be harsher and vnpleasauter to the eare then other some be.

The *Sixaine* or staffe of fixe hath ten proportions, wherof some be vsuall, some not vsuall, and not so sweet one as another.



The staffe of seuen verses hath seuen proportions, whereof one onely is the vsuall of our vulgar, and kept by our old Poets *Chaucer* and other in their historicall reports and other ditties: as in the last part of them that follow next.



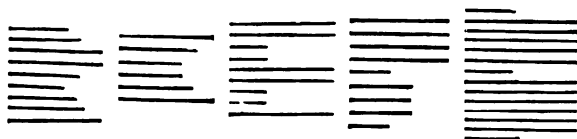
The *huitain* or staffe of eight verses, hath eight proportions such as the former staffe, and because he is longer, he hath one more than the *settaine*.

The staffe of nine verses hath yet moe then the eight, and the staffe of ten more then the ninth and the twelfth, if such were allowable in ditties, more

then any of them all, by reason of his largeness receiving more compasses and enterweavings, always considered that the very large distances be more artificiall, then popularly pleasant, and yet do giue great grace and grauitie, and moue passion and affections more vehemently, as it is well to be obserued by *Petrarcha* his *Canzoni*.

Now ye may perceiue by these proportions before described, that there is a band to be giuen euery verse in a stasse, so as none fall out alone or vncoupled, and this band maketh that the stasse is sayd fast and not loose: euen as ye see in buildings of stone or bricke the mason giueth a band, that is a length to two breadths, and vpon necessitie diuers other sorts of bands to hold in the worke fast and maintaine the perpendicularitie of the wall: so in any stasse of seuen or eight or more verses, the coupling of the more meeters by rime or concord, is the faster band: the fewer the looser band, and therefore in a *huitaine* he that putteth foure verses in one concord and foure in another concord, and in a *dizaine* fiew, sheweth him selfe more cunning, and also more copious in his owne language. For he that can find two words of concord, can not find foure or fiew or sixe, vnlesse he haue his owne language at will. Sometime also ye are driuen of necessitie to close and make band more then ye would, lest otherwise the stasse should fall afunder and seeme two stauers: and this is in a stasse of eight and ten verses: whereas without a band in the middle, it would seeme two *quadriens* or two *quintaines*, which is an error that many makers slide away with. Yet *Chaucer* and others in the stasse of seuen and sixe do almost as much a misse, for they shut vp the stasse with a *dislicke*, concurring with none other verse that went before, and maketh but a loose rime, and yet bycause of the double cadence in the last two verses serue the eare well enough. And as there is in euery stasse, band, giuen to the verses by concord more or lesse busie: so is there in some cases a band

giuen to euery staffe, and that is by one whole verse running alone throughout the ditty or ballade, either in the middle or end of euery staffe. The Greekes called such vncoupled verse *Epimonic*, the Latines *Versus intercalaris*. Now touching the situation of measures, there are as manie or more proportions of them which I referre to the makers phantasie and choise, contented with two or three ocular examples and no moe.



Which maner of proportion by situation of measures giueth more efficacie to the matter oftentimes then the concords them selues, and both proportions concurring together as they needes must, it is of much more beautie and force to the hearers mind.

To finish the learning of this diuision, I will set you downe one example of a dittie written extempore with this deuise, shewing not onely much promptnesse of wit in the maker, but also great arte and a notable memorie. Make me faith this writer to one of the companie, so many strokes or lines with your pen as ye would haue your song containe verses: and let euery line beare his feuerall length, euen as ye would haue your verse of measure. Suppose of foure, foue, fixe or eight or more sillables, and set a figure of euerie number at th'end of the line, whereby ye may knowe his measure. Then where you will haue your rime or concord to fall, marke it with a compast stroke or semicircle passing ouer those lines, be they farre or neare in distance, as ye haue seene before described. And bycause ye shall not thinke the maker hath premeditated beforehand any such fashioned ditty, do ye your selfe make one verse whether it be of perfect or imperfect sense, and giue it him for a theame to

make all the rest vpon : if ye shall perceiue the maker do keepe the measures and rime as ye haue appointed him, and besides do make his dittie sensible and en-
 suant to the first verse in good reason, then may ye say he is his crafts maister. For if he were not of a plentiful discourse, he could not vpon the sudden shape an entire dittie vpon your imperfect theame or proposition in one verse. And if he were not copious in his language, he could not haue such store of wordes at commaundement, as should supply your concords. And if he were not of a maruelous good memory he could not obserue the rime and measures after the distances of your limitation, keeping with all grauitie and good sense in the whole dittie.

CHAP. XI. [XII.]

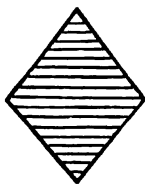
Of Proportion in figure.



Our last proportion is that of figure, so called for that it yelds an ocular representation, your meeters being by good symmetrie reduced into certaine Geometricall figures, whereby the maker is restrained to keepe him within his bounds, and sheweth not onely more art, but serueth also much better for briefenesse and subtiltie of deuice. And for the same respect are also fittest for the pretie amourets in Court to entertaine their seruants and the time withall, their delicate wits requiring some commendable exercise to keepe them from idlenesse. I find not of this proportion vsed by any of the Greeke or Latine Poets, or in any vulgar writer, sauing of that one forme which they cal *Anacreons egge*. But being in Italie conuerfant with a certaine gentleman, who had long trauailed the Orientall parts of the world, and seene the Courts of the great Princes of China and Tartarie. I being very inquisitiue to know of the subtilties of those countreyes, and especially in matter of learning and of their vulgar Poesie, he told me that they are in all their inuentions most wittie, and haue the vse of Poesie or riming, but

do not delight so much as we do in long tedious descriptions, and therefore when they will vtter any pretie conceit, they reduce it into metrical feet, and put it in forme of a *Losange* or square, or such other figure, and so engrauen in gold, siluer or iuorie, and sometimes with letters of ametist, rubie, emeralde or topas curiously cemented and peeced together, they fende them in chaines, bracelets, collars and girdles to their mistresses to weare for a remembrance. Some fewe meafures composd in this sort this gentleman gaue me, which I translated word for word and as neere as I could followed both the phraze and the figure, which is somewhat hard to performe, becaufe of the restraint of the figure from which ye may not digresse. At the beginning they wil seeme nothing pleasant to an English eare, but time and vsage wil make them acceptable inough, as it doth in all other new guises, be it for wearing of apparell or otherwise. The formes of your Geometrical figures be hereunder represented.

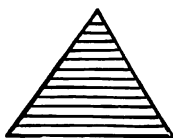
The Losange
called Rombus



The Fuzie or
spindle, called
Romboides



The Tri-
angle, or
Tricquet



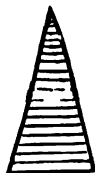
The Square or
quadrangle



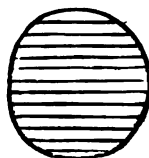
The Pillaster,
or Cillinder



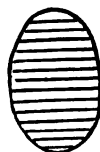
The Spire or
taper, called
pyramis

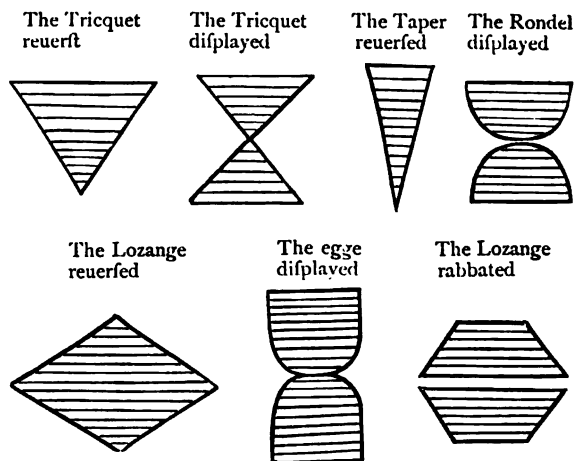


The Rondel
or Sphere



The egge or
figure ouall





Of the Lozange.

The *Lozange* is a most beautifull figure, and fit for this purpose, being in his kind a quadrangle reuerft, with his point vpward like to a quarrell of glasse the Greekes and Latines both call it *Rombus* which may be the cause as I suppose why they also gaue that name to the fish commonly called the *Turbot*, who beareth iustly that figure, it ought not to containe about thirteene or fifteene or one and twentie meetres, and the longest furnisheth the middle angle, the rest passe vpward and downward, still abating their lengths by one or two fillables till they come to the point: the Fuzie is of the same nature but that he is sharper and slenderer. I will giue you an example or two of those which my Italian friend bestowed vpon me, which as neare as I could I translated into the same figure obseruing the phraze of the Orientall speech word for word.

A great Emperor in Tartary whom they cal *Can*, for his good fortune in the wars and many notable

conquests he had made, was furnamed *Temir Cutzclewe*, this man loued the Lady *Kermesine*, who presented him returning from the conquest of *Corasoon* (a great kingdom adioyning) with this *Lozange* made in letters of rubies and diamants entermingled thus

Sound
O Harpe
Shril lie out
Temir the stout
Rider who with sharpe
Trenchingblade of bright Steele
Hath made his fiercest foes to feele
All such as wrought him shame or harme
The strength of his braue right arme,
Cleauing hard downe unto the eyes
The raw skulles of his enemies,
Much honor hath he wonne
By doughtie deedes done
In Cora soon
And all the
Worlde
Round.

To which Can Temir answered in Fuzie, with letters of Emeralds and Ametists artificially cut and entermingled, thus

Fine
Sore batailles
Manfully fought
In bloudy felde
With bright blade in hand
Hath Temir won & forst to yeld
Many a Captaine strong & stouthe
And many a king his Crowne to wayle,
Conquering large countreys and land,
Yet ne ner wanne I vi ctō rie,
I speake it to my greate glo rie,
So deare and ioy full vn to me,
As when I did first con quere thee
O Kermesine, of all myne foes
The most cruell, of all myne woes
The smartest, the sweetest
My proude Con quest
My ri chest pray
O once a daye
Lend me thy sight
Whose only light
Keepes me
Alive.

Of the Triangle or Triquet.

The Triangle is an halfe square, *Lozange* or *Fuzie* parted vpon the crosse angles: and so his base being brode and his top narrow, it receaueth meetres of

many sizes one shorter then another : and ye may vie this figure standing or reuerfed, as thus.

A certaine great Sultan of Persia called *Ribuska*, entertaynes in loue the Lady *Selamour*, sent her this triquet reuest pitiously bemoning his estate, all set in merquetry with letters of blew Saphire and Topas artificially cut and entermingled.

*Selamour dearer than his owne life,
To thy di tressed wretch captiue,
Ri buska whome late ly erst
Most cru el ly thou perst
With thy dead ly dart,
That paire of starres
Shi ning a farre
Turne from me, to me
That I may and may not see
The smile, the lowre
That lead and drue
Me to die to liue
Twise yea thrise
In one
houre.*

To which *Selamour* to make the match egall, and the figure entire, answered in a standing Triquet richly engrauen with letters of like fluffe.

*Power
Of death
Nor of life
Hath Selamour,
With Gods it is riht
To geue and bereue breath,
I may for pitie perchaunce
Thy lost libertie re store,
Vpon thine othe with this penauce,
That while thou liuest thou neuer loue no more.*

This condition seeming to Sultan *Ribuska* very hard to performe, and cruell to be enioyned him, doeth by another figure in Taper, signifying hope, anwere the Lady *Selamour*, which dittie for lack of time I translated not.

Of the Spire or Taper called Pyramis.

The Taper is the longest and sharpest triangle that is, and while he mounts vpward he waxeth continually more slender, taking both his figure and name of the fire, whose flame if ye marke it, is alwaies pointed, and naturally by his forme couets to clymbe : the Greekes

call him Pyramis of $\pi\upsilon\gamma$. The Latines in vse of Architecture called him *Obeliscus*, it holdeth the altitude of six ordinary triangles, and in metrising his base can not well be larger then a meetre of six, therefore in his altitude he wil require diuers rabates to hold so many sizes of meetres as shall serue for his composition, for neare the toppe there wilbe roome litle inough for a meetre of two fillables, and sometimes of one to finish the point. I haue set you downe one or two examples to try how ye can disgest the maner of the deuise.

Her Maiestie, for many parts in her most noble and vertuous nature to be found, resembled to the spire. Ye must begin beneath according to the nature of the deuise

From God the fountaine of all good, are deriued into the world all good things: and vpon her maiestie all the good fortunes any worldly creature can be furnisht with. Reade downward according to the nature of the deuise.

Skie. 1
Asurd 2
in the
assurde,
And better, [3]
And richer,
Muchgreter,
Crown and empir
After an hier
For to aspire 4
Like flame of fire
In forme of spire
To mount on his,
Con ti nu al ty
With trauel and teen
Most grations queen
Ye haue made a vow 5
Shews vs plainly how
Not fained but true,
To every mans vew,
Shining cleere in you
Of so bright an hewe,
Euen thus vertue
Vanish out of our sight
Till his fine top be quite
To Taper in the ayre 6
Endenors soft and faire
By his kindly nature
Of tall comely stature
Like as this faire figure

1 God
On
Hie
2 From
Above
Send's loue,
Wisdome,
In stice
Cons rage,
Bowes tie,
[3] And doth geue
All that liue,
Life and breath
Harts ese helth
Children, welth
Beauty strength
Restfull age,
And at length
A mild death,
4 He doeth bestow
All mens fortunes
Both high and low
And the best things
That earth can haue
Or mankind craue,
Good queens and kings
Fi nally is the same
Who gaue you (madam)
Seyson of this Crowne
With poure soueraigne
5 Impug nable right,
Redoubtable might,
Most prosperous raigne
Eternall re noume,
And that your chiefest is
Sure hope of heauens blis.

[The figures at the side, represent the number of syllables. ED.]

The Pillar, Pillaster or Cillinder.

The Pillar is a figure among all the rest of the Geometrical most beawtifull, in respect that he is tall and vpriht and of one bignesse from the bottom to the toppe. In Architecture he is considered with two accessarie parts, a pedestall or base, and a chapter or head, the body is the shaft. By this figure is signified stay, support, rest, state and magnificence, your dittie then being reduced into the forme of the Pillar, his base will require to beare the breath of a metre of six or feuen or eight fillables: the shaft of foure: the chapter egall with the base, of this proportion I will giue you one or two examples which may suffice.

Her Maiestie resembled to the crowned pillar. Ye must read upward.

*Is blisse with immortalitie.
Her trymest top of allysee,
Garnish the crowne
Her iust renoune
Chapter and head,
Part that maintain
And womanhead
Her mayden raigne
In te gri tie:
In ho nour and
With ve ri tie:
Her roundnes stand
Strengthen the state.
By their increase
With out de bate
Concord and peace
Of her sup port,
They be the base
With stedfastnesse
Vertue and grace
Stay and comfort
Of Albi ons rest,
The sounde Pillar
And scene a farre
Is plainly exprest
Tall stately and strait
By this no ble pour trayt*

Philo to the Lady Calia, sendeth this Odolet of her prayse in forme of a Pillar, which ye must read downward.

Tky Princely port and Maiestie

*Is my ter rene dei tie,
Thy wit and souce
The streame & source
Of e lo quence
And deepe discours,
The faire eyes are
My bright loadstarre,
Thy speache a darle
Piercing my hart,
Thy face a las,
My loo king glasse,
Thy loue ly lookes
My prayer bookes,
Thy pleasant cheare
My sunshine cleare,
Thy ru full sight
My darke midnight,
Thy will the stent
Of my con tent,
Thy glo ry flour
Of myne ho nour,
Thy loue doth giue
The lyfe I lyue,
Thy lyfe it is
Mine earthly blisse:
But grace & fauour in thine eyes
My bodies soule & souls paradise.*

The Roundell or Spheare.

The most excellent of all the figures Geometrical is the round for his many perfections. First because he is euen and smoothe, without any angle, or inter-

ruption, most voluble and apt to turne, and to continue motion, which is the author of life: he conteyneth in him the commodious description of euery other figure, and for his ample capacitie doth resemble the world or vniuers, and for his indefinitenesse hauing no speciall place of beginning nor end, beareth a similitude with God and eternitie. This figure hath three principall partes in his nature and vse much considerable: the circle, the beame, and the center. The circle is his largest compasse or circumference: the center is his middle and indiuisible point: the beame is a line stretching directly from the circle to the center, and contrariwise from the center to the circle. By this description our maker may fashion his meetre in Roundell, either with the circumference, and that is circlewise, or from the circumference, that is, like a beame, or by the circumference, and that is ouerthwart and dyamettrally from one side of the circle to the other.

*A generall resemblance of the Roundell to God, the world
and the Queene.*

All and whole, and euer, and one,
Single, simple, eche where, alone,
These be counted as Clerkes can tell,
True properties, of the Roundell.
His still turning by consequence
And change, doe breede both life and fence.
Time, measure of stirre and rest,
Is also by his course exprest.
How swift the circle stirre about,
His center point doeth neuer moue:
All things that euer were or be,
Are close in his concauitie.
And though he be, still turnde and tost,
No roome there wants nor none is lost.
The Roundell hath no bonch nor angle,
Which may his course slay or entangle.
The furthest part of all his spheare,
Is equally both farre and neare.

*So doth none other figure fare
 Where natures chattels closed are :
 And beyond his wide compasse,
 There is no body nor no place,
 Nor any wit that comprehends,
 Where it begins, or where it ends :
 And therefore all men doe agree,
 That it purports eternitie.
 God about the heavens so hie
 Is this Roundell, in world the skie,
 Vpon earth she, who beares the bell
 Of maydes and Queenes, is this Roundell :
 All and whole and euer alone,
 Single, fans peere, simple, and one.*

A specjall and particular resemblance of her Maiestie
 to the Roundell.

F*Irst her authoritie regall
 Is the circle compassing all :
 The dominion great and large
 Which God hath geuen to her charge :
 Within which most spacious bound
 She enuirones her people round,
 Retaining them by oth and liegeance.
 Within the pale of true obeyfance :
 Holding imparked as it were,
 Her people like to heards of deere.
 Sitting among them in the middes
 Where she allowes and bannes and bids
 In what fashon she list and when,
 The seruices of all her men.
 Out of her breast as from an eye,
 Issue the rayes incessantly
 Of her iustice, bountie and might
 Spreading abroad their beames so bright,
 And reflect not, till they attaine
 The fardest part of her domaine.
 And makes eche subiect clearely see,
 What he is bounden for to be*

*To God his Prince and common wealth,
His neighbour, kinred and to himselfe.
The same centre and middle pricke,
Whereto our deedes are drest so thicke,
From all the parts and outmost side
Of her Monarchie large and wide,
Also fro whence reflect these rayes,
Twentie hundred maner of wayes
Where her will is them to conuey
Within the circle of her suruey.
So is the Queene of Brilon ground,
Beame, circle, center of all my round.*

Of the square or quadrangle equilater.

The square is of all other accompted the figure of most soliditie and stedfastnesse, and for his owne stay and firmite requireth none other base then himselfe, and therefore as the roundell or Spheare is appropriat to the heauens, the Spire to the element of the fire : the Triangle to the ayre, and the Lozange to the water : so is the square for his inconcussable steadinesse likened to the earth, which perchaunce might be the reason that the Prince of Philosophers in his first booke of the *Ethicks*, termeth a constant minded man, euen egal and direct on all sides, and not easily ouerthrowne by every litle aduerfitie, *hominem quadratum*, a square man. Into this figure may ye reduce your ditties by vsing no moe verses then your verse is of sillables, which will make him fall out square, if ye go aboue it will grow into the figure *Trapezion*, which is some portion longer then square. I neede not giue you any example, because in good arte all your ditties, Odes and Epigrammes should keepe and not excede the number of twelue verses, and the longest verse to be of twelue sillables and not aboue, but vnder that number as much as ye will.

The figure Ouall.

This figure taketh his name of an egge, and also as it is thought his first origine, and is as it were a bastard or imperfect rounde declining toward a longitude, and

H

yet keeping within one line for his periferie or compasse as the rounde, and it seemeth that he receiueh this forme not as an imperfection by any impediment vn-naturally hindring his rotunditie, but by the wisedome and prouidence of nature for the commoditie of generation, in such of her creatures as bring not forth a liuely body (as do foure footed beaſts) but in ſtead thereof a certaine quantitie of ſhapeleſſe matter contained in a veſſell, which after it is ſequeſtered from the dames body receiueh life and perfection, as in the egges of birdes, fiſhes, and ſerpents: for the matter being of ſome quantitie, and to iſſue out at a narrow place, for the eaſie paſſage thereof, it muſt of neceſſitie beare ſuch ſhape as might not be ſharpe and greuous to paſſe as an angle, nor ſo large or obtuſe as might not eſſay ſome iſſue out with one part moe then other as the rounde, therefore it muſt be ſlenderer in ſome part, and yet not without a rotunditie and ſmoothneſſe to giue the reſt an eaſie deliuerie. Such is the figure Ouall whom for his antiquitie, dignitie and uſe, I place among the reſt of the figures to embellish our proportions: of this ſort are diuers of *Anacreons* ditties, and thoſe other of the Grecian Liricks, who wrate wanton amorous deuifes, to ſolace their witts with all, and many times they would (to giue it right ſhape of an egge) deuide a word in the miſt, and peece out the next verſe with the other halfe, as ye may ſee by peruſing their meetres.

There are two copies of *The Arte of English Poetrie* in the British Museum: one in the general library, and the other in the Grenville collection. At the beginning of the Grenville copy is written as follows:—

This Copy, which had belonged to Ben Jonſon and has his autograph on the Title-Page, is likewiſe remarkable for containing after p. 84 four cancelled leaves of text which, as far as I am informed, are not to be found in any other Copy of the book: yet, thoſe leaves being cancelled, the 85th page certainly does not carry on the ſentence which terminates p. 84.

The reaſon of this laſt obſervation is that the cancelled leaves contained *exactly* 8 pp.; which however did not begin at the top and ſo be impoſed as ſo many ſeparate pages, but at 14 lines from the bottom; the text running on as in other parts of the book. When theſe pages were withdrawn there were a *correſponding* number of lines uncanceled, commencing 'When I wrate,' as on p. 124, at the bottom of the laſt of them; ſo that page 84 of ordinary copies was eaſily completed by the addition of theſe lines. The cancelled pages are unnumbered.

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY,
IN THE GRENVILLE COLLECTION,
BRITISH MUSEUM.

*Of the device or embleme, and that other which the Greekes
call Anagramma, and we the Posie transposed.*



And besides all the remembred points of Metricall proportion, ye haue yet two other sorts of some affinitie with them, which also first issued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leasure inough to attend his idle inuentions: and these be the short, quicke and sententious propositions, such as be at these dayes all your deuices of armes and other amorous inscriptions which courtiers vse to giue and also to weare in liuerie for the honour of their ladies, and commonly containe but two or three words of wittie sentence or secrete conceit till they vnfolded or explained by some interpretation. For which cause they be commonly accompanied with a figure or purtraiect of ocular representation, the words so aptly corresponding to the subtiltie of the figure, that aswel the eye is therewith recreated as the eare or the mind. The Greekes call it *Emblema*, the Italiens *Impresa*, and we, a Deuice, such as a man may put into letters of gold and sende to his mistresses for a token, or cause to be embrodered in scutchions of armes, or in any bordure of a rich garment to giue by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gaue in their money and coignes of largeesse, and in other great medailles of siluer and gold, as that of the Emperour *Augustus*, an arrow entangled by the fish *Remora*, with these words, *Festina lento*, signifying that celeritie is to be vsed with deliberation: all great enterprises being for the most part either ouerthrowen with hast or hindred by delay, in which case leasure in

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

th'aduice, and speed in th'execution make a very good match for a glorious successe.

Th'Emperour *Helioabalus* by his name alluding to the funne, which in Greeke is *Helios*, gaue for his deuice, the coelestial funne, with these words [*Soli inuictō*] the subtiltie lyeth in the word [*soli*] which hath a double sense, viz. to the Sunne, and to him onely.

We our selues attributing that most excellent figure, for his incomparable beauty and light, to the person of our Soueraigne lady altring the mot, made it farre passe that of Th'Emperour *Helioabalus* both for subtiltie and multiplicite of sense, thus, [*Soli nunquam deficienti*] to her onely that neuer failes, viz. in bountie and munificence toward all hers that deserue, or else thus, To her onely whose glorie and good fortune may neuer decay or wane. And so it inureth as a with by way of resemblance in [*Simile dissimile*] which is also a subtiltie, likening her Maiestie to the Sunne for his brightnesse, but not to him for his passion, which is ordinarily to go to glade, and sometime to suffer eclypse.

King *Edwarde* the thirde, her Maiesties most noble progenitour, first founder of the famous order of the Garter, gaue this posie with it. *Hony soit qui mal y pense*, commonly thus Englished, Ill be to him that thinketh ill, but in mine opinion better thus, Dishonored be he, who meanes vn honorably. There can not be a more excellent deuise, nor that could containe larger intendment, nor greater subtiltie, nor (as a man may say) more vertue or Princely generositie. For first he did by it mildly and grauely reprove the peruers construction of such noble men in his court, as imputed the kings wearing about his neck the garter of the lady with whom he danced, to some amorous alliance betwixt them, which was not true. He also iustly defended his owne integritie, faued the noble womans good renowme, which by licentious speeches might haue bene empaired, and liberally recompenced her in-

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

iurie with an honor, such as none could haue bin deuifed greater nor more glorious or permanent vpon her and all the posteritie of her houle. It inureth also as a worthy leſſon and diſcipline for all Princely perſonages, whoſe actions, imaginations, countenances and ſpeeches, ſhould euermore correſpond in all trueth and honorable ſimplicitie.

Charles the fiſt Emperour, euen in his yong yeares ſhewing his valour and honorable ambition, gaue for his new order, the golden Fleece, vſurping it vpon Prince Iafon and his Argonauts rich ſpoile brought from *Cholos*. But for his deuice two pillers with this mot *Plus ultra*, as one not content to be reſtrained within the limits that *Hercules* had ſet for an vttermoſt bound to all his trauailes, viz. two pillers in the mouth of the ſtraight *Gibraltar*, but would go further : which came fortunately to paſſe, and whereof the good ſucceſſe gaue great commendation to his deuice : for by the valiancy of his Captaines before he died he conquered great part of the weſt Indias, neuer known to *Hercules* or any of our world before.

In the ſame time (ſeeming that the heauens and ſtarres had conſpired to replenish the earth with Princes and gouernours of great courage, and moſt famous conquerours) *Selim* Emperour of Turkie gaue for his deuice a croiſſant or new moone, promiſing to himſelf increaſe of glory and enlargement of empire, til he had brought all Aſia vnder his ſubiection, which he reaſonably well accompliſhed. For in leſſe then eight yeres which he raigned, he conquered all Syria and Egypt, and layd it to his dominion. This deuice afterward was vſurped by *Henry* the ſecond French king, with this mot *Donec totum compleat orbem*, till he be at his full : meaning it not ſo largely as did *Selim*, but onely that his friendes ſhould knowe how vnable he was to do them good, and to ſhew beneficence vntil he attained the crowne of France vnto which he aſpired as next ſucceſſour.

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

King *Levris* the twelfth, a valiant and magnanimous prince, who because hee was on euery side enuironed with mightie neighbours, and most of them his enemies, to let them perceiue that they should not finde him vnable or vnfurnished (incase they should offer any vnlawfull hostilitie) of sufficient forces of his owne, aswell to offende as to defend, and to reuenge an iniurie as to repulse it. He gaue for his deuice the Porkepick with this posie *fres et loign*, both farre and neare. For the Purpentine's nature is, to such as stand aloofe, to dart her prickles from her, and if they come neare her, with the same as they sicke fast to wound them that hurt her.

But of late yeares in the ranfacke of the Cities of *Cartagena* and *S. Dominico* in the West Indias, manfully put in execution by the prowesse of her Maiesties men, there was found a deuice made peradventure without King *Philips* knowledge, wrought al in massiue copper, a king sitting on horsebacke vpon a *monde* or world, the horse prauncing forward with his forelegges as if he would leape of, with this inscription, *Non sufficit orbis*, meaning, as it is to be conceaued, that one whole world could not content him. This immeasurable ambition of the Spaniards, if her Maiestie by Gods prouidence, had not with her forces, proudly slayed and retransched, no man knoweth what inconuenience might in time haue infused to all the Princes and common wealthes in Christendome, who haue founde them selues long annoyed with his excessive greatnesse.

Attila king of the Huns, inuading France with an army of 300000. fighting men, as it is reported, thinking vtterly to abbase the glory of the Romane Empire, gaue for his deuice of armes, a sword with a frie point and these words, *Ferro et flamma*, with sword and fire. This very deuice being as ye see onely accommodate to a king or conquerour and not a coillen or any meane

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

'ouldier, a certaine bafe man of England being knowen euen at that time a bricklayer or mafon by his fciencie, gaue for his creft: whom it had better become to beare a truell full of mortar then a fword and fire, which is onely the reuenge of a Prince, and lieth not in any other mans abilitie to performe, vnleffe ye will allow it to euery poore knaue that is able to fet fire on a thacht houfe. The heraldes ought to vfe great difcretion in fuch matters: for neither any rule of their arte doth warrant fuch abfurdities, nor though fuch a coat or creft were gained by a prifoner taken in the field, or by a flag found in fome ditch and neuer fought for (as many times happens) yet is it no more allowable then it were to beare the deuice of *Tamerlan* an Emperour in Tartary, who gaue the lightning of heauen, with a pofie in that language purporting thefe words, *Ira Dei*, which alfo appeared well to anfwer his fortune. For from a fturdie fhepeheard he became a moft mighty Emperour, and with his innumerable great armies defolated fo many countreyes and people, as he might iuftly be called [*the vvrath of God.*] It appeared alfo by his ftrange ende: for in the midft of his greatneffe and prosperitie he died fodainly, and left no child or kinred for a fucceffour to fo large an Empire, nor any memory after him more then of his great puiſſance and crueltie.

But that of the king of China in the fardeſt part of the Orient, though it be not fo terrible is no leſſe admirable, and of much ſharpneſſe and good implication, worthy for the greateſt king and conqueror: and it is, two ftrange ſerpents entertangled in their amorous congreſſe, the leſſer creeping with his head into the greater's mouth, with words purporting [*ama et time*] loue and feare. Which pofie with maruellous much reaſon and ſubtillity implieth the dutie of euery ſubiect to his Prince, and of euery Prince to his ſubiect, and that without either of them both, no ſubiect could be fayd entirely to performe his liegeance

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

nor the Prince his part of lawfull gouernement. For without feare and loue the foueraigne authority could not be vpholden, nor without iustice and mercy the Prince be renowned and honored of his subiect. All which parts are discovered in this figure: loue by the serpents amorous entangling: obedience and feare by putting the inferiours head into the others mouth hauing puissance to destroy. On th'other side, iustice in the greater to prepare and manace death and destruction to offenders. And if he spare it, then betokeneth it mercie, and a grateful recompence of the loue and obedience which the foueraigne receaueth.

It is also worth the telling, how the king vseth the same in pollicie, he giueth it in his ordinarie lueries to be worne in euery vpper garment of all his noblest men and greatest Magistrats and the rest of his officers and seruants, which are either embrodered vpon the breast and the back with siluer or gold or pearle or stone more or lesse richly, according to euery mans dignitie and calling, and they may not presume to be seene in publick without them: nor also in any place where by the kings commission they vse to sit in iustice, or any other publike affaire, wherby the king is highly both honored and serued, the common people retained in dutie and admiration of his greatnesse: the noblemen, magistrats and officers euery one in his degree so much esteemed and reuerenced, as in their good and loyall seruice they want vnto their persons litle lesse honour for the kings sake, then can be almost due or exhibited to the king him selfe.

I could not forbear to adde this forraine example to accomplish our discourse touching deuices. For the beauty and gallantnesse of it, besides the subtiltie of the conceit, and princely pollicy in the vse, more exact then can be remembered in any other of any *European* Prince, whose deuises I will not say but many of them be loftie and ingenious, many of them louely and

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

beautifull, many other ambitious and arrogant, and the chiefeft of them terrible and ful of horror to the nature of man, but that any of them be comparable with it, for wit, vertue, grauitie, and if ye lift brauerie, honour and magnificence, not vsurping vpon the peculiars of the gods. In my conceipt there is none to be found.

This may fuffice for deuices, a terme which includes in his generalitie all thofe other, viz. liueries, cognizances, emblemes, enfeigns and imprefes. For though the termes be diuers, the vse and intent is but one whether they reft in colour or figure or both, or in word or in muet shew, and that is to infinuat fome fecret, wittie, morall and braue purpofe prefented to the beholder, either to recreate his eye, or please his phantafie, or examine his iudgement or occupie his braine or to manage his will either by hope or by dread, euery of which refpectes be of no litle moment to the intereft and ornament of the ciuill life: and therefore giue them no litle commendation. Then hauing produced fo many worthy and wife founders of thefe deuices, and fo many puiffant patrons and protectours of them, I feare no reproch in this difcource, which otherwife the venimous appetite of enuie by detraction or fcorne would peraduenture not flicke to offer me.

Of the Anagramme, or pofie tranfpofed.

Ne other pretie conceit we will impart vnto you and then trouble you with no more, and is alfo borrowed primitiue of the Poet, or courtly maker, we may terme him, the [*pofie tranfpofed*] or in one word [*a tranfpofe*] a thing if it be done for paftime and exercife of the wit without fuperflition commendable inough and a meete ftudy for Ladies, neither bringing them any great gayne nor any great losse vnleffe it be of idle time. They that vse it for pleafure is to breed one word

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

out of another not altering any letter nor the number of them, but onely transposing of the same, wherupon many times is produced some grateful newes or matter to them for whose pleasure and seruice it was intended : and bicause there is much difficultie in it, and altogether standeth upon hap hazard, it is compted for a courtly conceit no lesse then the deuice before remembred. *Lycophron* one of the seuen Greeke Lyrickes, who when they met together (as many times they did) for their excellencie and louely concorde, were called the seuen starres [*pleiades*] this man was very perfit and fortunat in these transposes, and for his delicate wit and other good parts was greatly fauoured by *Ptolome* king of Egypt and Queene *Arfinoe* his wife. He after such sort called the king ἀπομελιτος which is letter for letter *Ptolomæus* and Queene *Arfinoe*, he called ἰον ἡγεας, which is *Arfinoe*, now the subtiltie lyeth not in the conuersion but in the sence in this that *Apomelitos*, signifieth in Greeke [*honey sweet*] so was *Ptolome* the sweetest natured man in the world both for countenance and conditions, and *Iōueras*, signifieth the the violet or flower of *Iuno* a stile among the Greekes for a woman endued with all bewtie and magnificence, which construction falling out grateful and so truly, exceedingly well pleased the King and the Queene, and got *Lycophron* no litle thanke and benefite at both their hands.

The French Gentlemen haue very sharpe witts and withall a delicate language, which may very easily be wrested to any alteration of words sententious, and they of late yeares haue taken this pastime vp among them many times gratifying their Ladies, and often times the Princes of the Realme, with some such thankfull noueltie. Whereof one made by *François de Vallois*, thus *De façon suis Roy*, who in deede was of fashion countenance and stature, besides his regall vertues a very king, for in a world there could not be seene a goodlier man of person. Another found this

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

by *Henry de Vallois* [*Roy de nulz hay*] a king hated of no man, and was apparant in his conditions and nature, for there was not a Prince of greater affabilitie and manfuetude than he.

I my felfe feeing this conceit fo well allowed of in Fraunce and Italie, and being informed that her Maieftie tooke pleafure fometimes in defciphring of names, and hearing how diuers Gentlemen of her Court had effayed but with no great felicitie to make fome delectable tranfpofe of her Maiefties name, I would needs try my luck, for cunning I now not why I fhould call it, vnleffe it be for the many and variable applications of fence, which requireth peraduenture fome wit and difcretion more then of euery vnlearned man and for the purpofe I tooke me thefe three wordes (if any other in the world) containing in my conceit greateft myfterie, and moft importing good to all them that now be aliue, vnder her noble gouernement.

Eliffabet Anglorum Regina.

Which orthographie (becaufe ye fhall not be abufed) is true and not mistaken, for the letter *zeta*, of the Hebrewes and Greeke and of all other tounes is in truth but a double *ff*. hardly vttered, and *H*. is but a note of aspiration onely and no letter, which therefore is by the Greeks omitted. Vpon the tranfpofition I found this to redound.

Multa regnabis enfe gloria.

By thy fword fhalt thou raigne in great renowne.

Then tranfpofing the word [*enfe*] it came to be

Multa regnabis fene gloria.

Aged and in much glorie fhall ye raigne.

Both which refultes falling out vpon the very firft marfhaling of the letters, without any darkneffe or difficultie, and fo fenfibly and well appropriat to her Maiefties perfon and eftate, and finally fo effectually to mine own wifh (which is a matter of much moment in fuch cafes) I took them both for a good boding, and very

EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

fatallitie to her Maiestie appointed by Gods prouidence for all our comfortes. Also I imputed it for no litle good luck and glorie to my selfe, to haue pronounced to her so good and prosperous a fortune, and so thankefull newes to all England, which though it cannot be said by this euent any destinie or fatal necessitie, yet surely is it by all probabilitie of reason, so likely to come to passe, as any other worldly euent of things that be vncertaine, her Maiestie continuing the course of her most regal proceedings and vertuous life in all earnest zeale and godly contemplation of his word, and in the sincere administration of his terrene iustice, assigned ouer to her execution as his Lieutenant vpon earth within the compasse of her dominions.

This also is worth the noting, and I will assure you of it, that after the first search whereupon this transpoe was fashioned. The same letters being by me tossed and tranlaced fve hundred times, I could neuer make any other, at least of some sence and conformitie to her Maiesties estate and the case. If any other man by triall happen vpon a better omination, or what soeuer els ye will call it, I will reioyse to be ouermatched in my deuise, and renounce him all the thanks and profite of my trauaile.

END OF THE CANCELLED PAGES.

The text then immediately follows on thus:—

When I wrate of these deuices, I smiled with my selfe, thinking that the readers would do so to, and many of them say, that such trifles as these might well haue bene spared, considering the world is full inough of them, and that it is pitie mens heades should be fedde with such vanities as are to none edification nor instruction, either of morall vertue, or otherwise behooffull for the common wealth, to whose seruice (say they) we are all borne, and not to fill and replenish a whole world full of idle toyes. To which sort of reprehension

dours, being either all holy and mortified to the world, and therefore esteeming nothing that sauoureth not of Theologie, or altogether graue and worldly, and therefore caring for nothing but matters of pollicie, and discourses of estate, or all giuen to thrift and passing for none art that is not gainefull and lucratiue, as the sciences of the Law, Philosophie and marchaundise: to these I will giue none other answer then referre them to the many trifling poemes of *Homer, Ouid, Virgill, Catullus* and other notable writers of former ages, which were not of any grauitie or feriousnesse, and many of them full of impudicitie and ribaudrie, as are not these of ours, nor for any good in the world should haue bene: and yet those trifles are come from many former siecles vnto our times, vncontrolled or condemned or suppressed by any Pope or Patriarch or other seuerer censor of the ciuill maners of men, but haue bene in all ages permitted as the conuenient folaces and recreations of mans wit. And as I can not denie but these conceits of mine be trifles: no lesse in very deede be all the most serious studies of man, if we shall measure grauitie and lightnesse by the wise mans ballance who after he had considered of all the profoundest artes and studies among men, in th'ende cryed out with this Epyphoneme, *Vanitas vanitatum et omnia vanitas*. Whose authoritie if it were not sufficient to make me beleue so, I could be content with *Democritus* rather to condemne the vanities of our life by derision, then as *Heraditus* with teares, saying with that merrie Greeke thus,

Omnia sunt risus, sunt puluis, et omnia nil sunt.

Res hominum cunctæ, nam ratione carent.

Thus Englished,

All is but a iest, all dust, all not worth two peason:

For why in mans matters is neither rime nor reason.

Now passing from these courtly trifles, let vs talke of our scholasticall toyes, that is of the Grammaticall versifying of the Greeks and Latines and see whether it might be reduced into our English arte or no.

CHAP. XII. [XIII.]

How if all maner of fodaine innouations were not very scandalous, specially in the lawes of any langage or arte, the vse of the Greeke and Latine feete might be brought into our vulgar Poesie, and with good grace inough.



Now neuerthelesse albeit we haue before alledged that our vulgar *Saxon English* standing most vpon wordes *monosyllable*, and little vpon *polysyllables* doth hardly admit the vse of those fine inuented feete of the Greeks and Latines, and that for the most part wife and graue men doe naturally mislike with all fodaine innouations specially of lawes (and this the law of our auncient English Poesie) and therefore lately before we imputed it to a nice and scholasticall curiositie in such makers as haue sought to bring into our vulgar Poesie some of the auncient feete, to wit the *Dactile* into verses *exameters*, as he that translated certaine bookes of *Virgils Eneydos* in such measures and not vncommendably: if I should now say otherwise it would make me seeme contradictorie to my selfe, yet for the information of our yong makers, and pleasure of all others who be delighted in noueltie, and to th'intent we may not seeme by ignorance or ouersight to omit any point of subtility, materiall or necessarie to our vulgar arte, we will in this present chapter and by our own idle obseruations shew how one may easily and commodiously lead all those feete of the auncients into our vulgar langage. And if mens eares were not perchance to daintie, or their iudgementes ouer partiall, would peraduenture nothing at all misbecome our arte, but make in our meetres a more pleasant numerositie then now is. Thus farre therefore we will aduenture and not beyond, to th'intent to shew some singularitie in our arte that euery man hath not heretofore obserued, and (her maiesty good liking always had) whether we make the common readers to laugh or to lowre, all is

a matter, since our intent is not so exactlie to prosecute the purpose, nor so earnestly, as to thinke it should by authority of our owne iudgement be generally applauded at to the discredit of our forefathers maner of vulgar Poesie, or to the alteration or peradventure totall destruction of the same, which could not stand with any good discretion or curtesie in vs to attempt, but thus much I say, that by some leasurable trauell it were no hard matter to induce all their auncient feete into vie with vs, and that it should proue very agreeable to the eare and well according with our ordinary times and pronounciation, which no man could then iustly mislike, and that is to allow euery word *polisillable* one long time of necessitie, which should be where his sharpe accent falls in our owne *ydrome* most aptly and naturally, wherein we would not follow the licence of the Greeks and Latines, who made not their sharpe accent any necessary prolongation of their times, but vsed such fillable sometimes long sometimes short at their pleasure. The other fillables of any word where the sharpe accent fell not, to be accompted of such time and quantitie as his *ortographie* would best beare hauing regard to himselfe, or to his next neighbour, word, bounding him on either side, namely to the smoothnes and hardness of the fillable in his vtterance, which is occasioned altogether by his *ortographie* and scituation as in this word [*dáyly*] the first fillable for his vsuall and sharpe accent takes to be alwayes long, the second for his flat accents sake to be alwayes short, and the rather for his *ortographie*, bycause if he goe before another word commencing with a vowell not letting him to be eclipsed, his vtterance is easie and currant, in this trisillable [*daüngerous*] the first to be long, th'other two short for the same causes. In this word [*däügerousnessē*] the first and last to be both long, bycause they receiue both of them the sharpe accent, and the two middlemost to be short, in these words [*remedie*] and [*remedieffe*] the time to follow also the accent, so as if it please better to set the sharpe accent vpon [*re*] then vpon [*dye*]

that fillable should be made long and *è conuerſo*, but in this word [*remedileſſe*] bycauſe many like better to accent the fillable [*me*] then the fillable [*les*] therefore I leaue him for a common fillable to be able to receiue both a long and a ſhort time as occaſion ſhall ſerue. The like law I ſet in theſe wordes [*reuocable*] [*recouerable*] [*irre-uocable*] [*irrecouerable*] for ſometime it ſounds better to ſay *rēuō cāblē* then *rē uōcāblē*, *rēcōuēr āblē* then *rēcōuēr āblē* for this one thing ye muſt alwayes marke that if your time fall either by reaſon of his ſharpe accent or otherwiſe vpon the *penultima*, ye ſhal finde many other words to rime with him, bycauſe ſuch terminations are not geazon, but if the long time fall vpon the *antepenultima* ye ſhall not finde many wordes to match him in his termination, which is the cauſe of his concord or rime, but if you would let your long time by his ſharpe accent fall aboue the *antepenultima* as to ſay [*cōuērāblē*] ye ſhall ſeldome or perchance neuer find one to make vp rime with him vnleſſe it be badly and by abuſe, and therefore in all ſuch long *polifillables* ye doe commonly giue two ſharpe accents, and thereby reduce him into two ſeete as in this word [*rēmū nērālſſōn*] which makes a couple of good *Daſtills*, and in this word [*cōtribūtſſōn*] which makes a good *spondeus* and a good *daſtill*, and in this word [*re-cāptūlātſſōn*] it makes two *daſtills* and a fillable ouerplus to annexe to the word precedent to helpe peece vp another foote. But for wordes *monofillables* (as be moſt of ours) becauſe in pronouncing them they do of neceſſitie retaine a ſharpe accent, ye may iuſtly allow them to be all long if they will ſo beſt ſerue your turne, and if they be tailed one to another, or th'one to a *diſfillable* or *polyſfillable* ye ought to allow them that time that beſt ſerues your purpoſe and pleaſeth your eare moſt, and trulieſt aunſweres the nature of the *orthographie* in which I would as neare as I could obſerue and keepe the lawes of the Greeke and Latine verſifiers, that is to prolong the fillable which is written with double conſonants or by diphthong or with ſingle conſonants that run hard and harſhly vpon the tounge :

and to shorten all fillables that stand vpon vowels, if there were no cause of *elision* and single consonants and such of them as are most flowing and slipper vpon the tounge as. *n.r.t.d.l.* and for this purpose to take away all aspirations, and many times the last consonant of a word as the Latine Poetes vsed to do, specially *Lucretius* and *Ennius* as to say [*finibu*] for [*finibus*] and so would not I stick to say thus [*delite*] for [*delight*] [*hye*] for [*high*] and such like, and doth nothing at all impugne the rule I gaue before against the wresting of wordes by false *ortographie* to make vp rime, which may not be falsified. But this omission of letters in the middest of a meetre to make him the more slipper, helps the numerositie and hinders not the rime. But generally the shortning or prolonging of the *monosyllables* dependes much vpon the nature of their *ortographie* which the Latin Gram-mariens call the rule of position, as for example if I shall say thus.

Nōt mǎnte dayēs pǎst. Twentie dayes after,
This makes a good *Daßil* and a good *spondeus*, but if ye turne them backward it would not do so, as.

Many dayes, not pǎst.

And the *distick* made all of *monosyllables*.

Būt nōne ōf ūs trūe mēn ānd frēe,

Could finde so great good lucke as he.

Which words serue well to make the verse all *spondiacke* or *iambicke*, but not in *daßil*, as other words or the same otherwise placed would do, for it were an illfaured *daßil* to say.

Būt nōne ōf, ūs āll trēue.

Therefore whensoever your words will not make a smooth *daßil*, ye must alter them or their situations, or else turne them to other feete that may better beare their maner of sound and orthographie: or if the word be *polyfillable* to deuide him, and to make him serue by peeces, that he could not do whole and entierly. And no doubt by like consideration did the Greeke and Latine versifiers fashion all their feete at the first to be of fundry times, and the selfe same fillable to be some-

time long and sometime short for the eares better satisfaction as hath bene before remembred. Now also wheras I said before that our old Saxon English for his many *monosyllables* did not naturally admit the vse of the ancient feete in our vulgar measures so aptly as in those languages which stood most vpon *polisyllables*, I sayd it in a sort truly, but now I must recant and confesse that our Normane English which hath growen since *William* the Conquerour doth admit any of the auncient feete, by reason of the many *polyfillables* euen to fixe and seauen in one word, which we at this day vse in our most ordinarie language: and which corruption hath bene occasioned chiefly by the peeuishe affectation not of the Normans them selues, but of clerks and scholers or secretaries long since, who not content with the vsual Normane or Saxon word, would conuert the very Latine and Greeke word into vulgar French, as to say innumerable for innombrable, reuocable, irreuocable, irradiation, depopulation and such like, which are not natural Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time despised for inkehorne termes, and now be reputed the best and most delicat of any other. Of which and many other causes of corruption of our speach we haue in another place more amply discourfed, but by this meane we may at this day very well receiue the auncient feete *metricall* of the Greeks and Latines sauing those that be superflous as be all the feete about the *trissyllable*, which the old Grammarians idly inuented and distinguisht by speciall names, whereas in deede the same do stand compounded with the inferiour feete, and therefore some of them were called by the names of *didactylus*, *dispondeus* and *disiambus*: all which feete as I say we may be allowed to vse with good discretion and precise choise of wordes and with the fauorable approbation of readers, and so shall our plat in this one point be larger and much surmount that which *Stanihurst* first tooke in hand by his *exameters dactilicke* and *spondaicke* in the translation of *Virgills Eneidos*, and

such as for a great number of them my stomacke can hardly digest for the ill shapen sound of many of his wordes *polisyllable* and also his copulation of *monosyllables* supplying the quantitie of a *trissyllable* to his intent. And right so in promoting this deuise of ours being (I feare me) much more nyce and affected, and therefore more misliked then his, we are to bespeake fauour, first of the delicate eares, then of the rigorous and seuerer dispositions, lastly to craue pardon of the learned and auncient makers in our vulgar, for if we should seeke in euery point to egall our speach with the Greeke and Latin in their *metricall* obseruations it could not possible be by vs perfourmed, because their syllables came to be timed some of them long, some of them short not by reason of any euident or apparant cause in writing or sounde remaining vpon one more then another, for many times they shortned the syllable of sharpe accent and made long that of the flat, and therefore we must needes say, it was in many of their wordes done by preelection in the first Poetes, not hauing regard altogether to the *ortographie*, and hardnesse or softnesse of a syllable, consonant, vowell or diphthong, but at their pleasure, or as it fell out: so as he that first put in a verse this word [*Penelope*] which might be *Homer* or some other of his antiquitie, where he made [*pē*] in both places long and [*nē*] and [*lō*] short, he might haue made them otherwise and with as good reason, nothing in the world appearing that might moue them to make such (preelection) more in th'one syllable then in the other for *pe. ne. and lo.* being syllables vocals be egally smoth and currant vpon the tounge, and might beare aswell the long as the short time, but it pleased the Poet otherwise: so he that first shortned, *ca.* in this word *cano*, and made long *tro*, in *troia*, and *o*, in *oris*, might haue aswell done the contrary, but because he that first put them into a verse, found as it is to be supposed a more sweetnesse in his owne eare to haue them so tymed, therefore all other Poets who followed, were sayne to doe the like, which made

that *Virgill* who came many yeares after the first reception of wordes in their feuerall times, was driuen of necessity to accept them in such quantities as they were left him and therefore said.

*ārmā uł rūmqūe cā nō trō iē quī
primūs āb ōrīs.*

Neither truely doe I see any other reason in that lawe (though in other rules of shortning and prolonging a syllable there may be reason) but that it stands vpon bare tradition. Such as the *Cabalists* auouch in their mysticall constructions Theologicall and others, saying that they receaued the same from hand to hand from the first parent *Adam, Abraham* and others, which I will giue them leaue alone both to say and beleue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malicious and craftie constructions of the *Talmudists*, and others of the Hebrew clerks to bring the world into admiration of their lawes and Religion. Now peradventure with vs Englishmen it be somewhat too late to admit a new inuention of secte and times that our forefathers neuer vsed nor neuer obserued till this day, either in their measures or in their pronuntiation, and perchaunce will seeme in vs a presumptuous part to attempt, considering also it would be hard to find many men to like of one mans choise in the limitation of times and quantities of words, with which not one, but euery eare is to be pleased and made a particular iudge, being most truly sayd, that a multitude or comminalltie is hard to please and easie to offend, and therefore I intend not to proceed any further in this curiositie then to shew some small subtility that any other hath not yet done, and not by imitation but by obseruation, nor to th'intent to haue it put in execution in our vulgar Poesie, but to be pleasantly scanned vpon, as are all nouelties to friuolous and ridiculous as it.

CHAP. XIII. [XIV.]

*A more particular declaration of the metricall feete of
the ancient Poets Greeke and Latine and chiefly
of the feete of two times.*



Heir Grammarians made a great multitude of feete, I wot not to what huge number, and of so many sizes as their wordes were of length, namely fixe sizes, whereas in deede, the metricall feete are but twelue in number, wherof foure only be of two times, and eight of three times, the rest compounds of the premised two sorts, euen as the Arithmeticall numbers aboue three are made of two and three. And if ye will know how many of these feete will be commodiously receiued with vs, I say all the whole twelue, for first for the foote *spondeus* of two long times ye haue these English wordes *mōrning*, *mīdnight*, *mīschāunce*, and a number moe whose ortographie may direct your iudgement in this point: for your *Trocheus* of a long and short ye haue these wordes *mānēr*, *brōkēn*, *tākēn*, *bōdiē*, *mēmber*, and a great many moe if their last fillables abut not vpon the consonant in the beginning of another word, and in these whether they do abut or no *wittle*, *dittle*, *sōrrōw*, *mōrrōw*, and such like, which end in a vowell for your *Iambus* of a short and a long, ye haue these wordes [*rēstōre*] [*rēmōrse*] [*dēstre*] [*ēndūre*] and a thousand besides. For your foote *pirrichius* or of two short silables ye haue these words [*mānē*] [*mōnēy*] [*pēnē*] [*sīlīē*] and others of that constitution or the like: for your feete of three times and first your *daclill*, ye haue these wordes and a number moe *pātience*, *tēmpérance*, *vvōmānhead*, *iōlittē*, *dāungērus*, *dūctifull* and others. For your *molossus*, of all three long, ye haue a member [number?] of wordes also and specially most of your participles actiue, as *pērsisting*, *dēspōiling*, *ēndēnting*, and such like in ortographie: for your *anapestus* of two short and a long ye haue these words but not many moe, as *mānifōld*, *mōnīlēsse*, *rēmānēt*, *hōltnēsse*. For your foote *tribracchus* of all three

short, ye haue very few *trissillables*, because the sharpe accent will always make one of them long by pronun-
 ciation, which els would be by ortographie short as,
 [mērtly] [minion] and such like. For your foote *bac-*
chius of a short and two long ye haue these and the
 like words *trissillables* [lāmēnting] [rēquēsting] [rēnoūnc-
 ing] [rēpēntānce] [ēnūring]. For your foote *antibacchius*,
 of two long and a short ye haue these wordes [fōrsākēn]
 [impūgnēd] and others many: For your *amphimacer*
 that is a long a short and a long ye haue these wordes
 and many moe [ēxcellēt] [imēnt] and specially such
 as be propre names of persons or townes or other things
 and namely Welsh wordes: for your foote *amphibrac-*
chus, of a short, a long and a short, ye haue these wordes
 and many like to these [rēsistēd] [dēlightfūll] [rēprisfāll]
 [ināuntēr] [ēnāmīll] so as for want of English wordes if
 your eare be not to daintie and your rules to precise,
 ye neede not be without the *metricall* feete of the an-
 cient Poets such as be most pertinent and not superflu-
 ous. This is (ye will perchaunce say) my singular
 opinion: then ye shall see how well I can maintaine it.
 First the quantitie of a word comes either by (preelec-
 tion) without reason or force as hath bene alledged,
 and as the auncient Greekes and Latines did in many
 wordes, but not in all, or by (election) with reason as
 they did in some, and not a few. And a sound is
 drawn at length either by the infirmitie of the tounge,
 because the word or fillable is of such letters as hangs
 long in the palate or lippes ere he will come forth, or
 because he is accented and tuned hier and sharper then
 another, whereby he somewhat obscureth the other fil-
 lables in the same word that be not accented so high,
 in both these cases we will establishe our fillable long,
 contrariwise the shortning of a fillable is, when his
 founde or accent happens to be heauy and flat, that is
 to fall away speedily, and as it were inaudible, or when
 he is made of such letters as be by nature slipper and
 voluble and smoothly passe from the mouth. And the
 vowell is alwayes more easily deliuered then the con-

sonant: and of consonants, the liquide more then the mute, and a single consonant more then a double, and one more then twayne coupled together: all which points were obserued by the Greekes and Latines, and allowed for *maximes* in versifying. Now if ye will examine these foure *bisyllables* [*rēmānt*] [*rīmāinc*] [*rēndēr*] [*rēnēt*] for an example by which ye may make a generall rule, and ye shall finde, that they aunswere our first resolution. First in [*remnant*] [*rem*] bearing the sharpe accent and hauing his consonant abbut vpon another, soundes long. The syllable [*nant*] being written with two consonants must needs be accompted the same, besides that [*nant*] by his Latin originall is long, viz [*remanēns*.] Take this word [*remainē*] because the last syllable beares the sharpe accent, he is long in the eare, and [*re*] being the first syllable, passing obscurely away with a flat accent is short, besides that [*re*] by his Latine originall and also by his ortographie is short. This word [*render*] bearing the sharpe accent vpon [*ren*] makes it long, the syllable [*der*] falling away swiftly and being also written with a single consonant or liquide is short and makes the *trocheus*. This word [*rēnēt*] hauing both syllables sliding and slipper make the foote *Pirrichius*, because if he be truly vttered, he beares in maner no sharper accent vpon the one then the other syllable, but be in effect egall in time and tune, as is also the *Spondeus*. And because they be not written with any hard or harsh consonants, I do allow them both for short syllables, or to be vsed for common, according as their situation and place with other words shall be: and as I haue named to you but onely foure words for an example, so may ye find out by diligent obseruation foure hundred if ye will. But of all your words *bisyllables* the most part naturally do make the foote *Iambus*, many the *Trocheus*, fewer the *Spondeus*, fewest of all the *Pirrichius*, because in him the sharpe accent (if ye follow the rules of your accent, as we haue presupposed) doth make a litle oddes: and ye shall find verses made all of *monosyllables*, and do

very well, but lightly they be *Iambickes*, bycause for the more part the accent fallles sharpe vpon euery second word rather then contrariwise, as this of Sir *Thomas Wiats*.

*I finde nō peāce ānd yēt mīl wārre īs dōne,
I feare and hope, and burne and freeze like īfe.*

And some verses where the sharpe accent fallles vpon the first and third, and so make the verse wholly *Trochaicke*, as thus,

*Worke not, no nor, wish thy friend or foes harme
Try but, trust not, all that speake thee so faire.*

And some verses made of *monosyllables* and *bisyllables* enterlaced as this of th' *Earles*,

When raging loue with extreme paine

And this

A fairer beast of fresher hue beheld I neuer none.

And some verses made all of *bisyllables* and others all of *trisyllables*, and others of *polisyllables* egally increasing and of diuers quantities, and sundry situations, as in this of our owne, made to daunt the insolence of a beautifull woman.

*Brittle beauty blossome daily fading
Morne, noone, and eue in age and eke in eld
Dangerous disdainefull pleasantly perswading
Easie to gripe but combrous to weld
For slender bottome hard and heauy lading
Gay for a while, but little while durable
Suspicious, incertaine, irreuocable,
O since thou art by triall not to trust
Wisedome it is, and it is also iust
To found the stemme before the tree be feld
That is, since death vwill driue vs all to dust
To leaue thy loue ere that vve be compeld.*

In which ye haue your first verse all of *bisyllables* and of the foot *trocheus*. The second all of *monosyllables*, and all of the foote *Iambus*, the third all of *trisyllables*, and all of the foote *dactylus*, your fourth of one *bisyllable*, and two *monosyllables* interlarded, the fift of one *monosyllable* and two *bisyllables* enterlaced, and the

rest of other fortes and scituations, some by degrees encreasing, some diminishing: which example I have set downe to let you perceiue what pleasant numerosity in the measure and disposition of your words in a meetre may be contriued by curious wits and these with other like were the obseruations of the Greeke and Latine versifiers.

CHAP. XIII. [XV.]

Of your feet of three times, and first of the Daſtil.



Our feete of three times by prescription of the Latine Grammariens are of eight sundry proportions, for some notable difference appearing in euery syllable of three falling in a word of that size: but because about the *antepenultima* there was (among the Latines) none accent audible in any long word, therefore to deuise any foote of longer measure then of three times was to them but superfluous: because all about the number of three are but compounded of their inferiours. Omitting therefore to speake of these larger feete, we say that of all your feete of three times the *Daſtil* is most vsuall and fit for our vulgar meeter, and most agreeable to the eare, specially if ye ouerlade not your verse with too many of them but here and there enterlace a *Iambus* or some other foote of two times to giue him grauitie and stay, as in this *quadrein Trimeter* or of three measures.

*Rendër ägaine mîe libértie
and sêt yôur câptiue frêe
Glôriôus is thê victôrie
Cônquêrôurs üse with lénitie*

Where ye see euery verse is all of a measure, and yet vnegall in number of syllables: for the second verse is but of sixe syllables, where the rest are of eight. But the reason is for that in three of the same verses are two *Daſtils* a peece, which abridge two syllables in euery verse: and so maketh the longest euen with the shortest. Ye may note besides by the first verse, how

much better some *bisyllable* becommeth to peece out an other longer foote then another word doth: for in place of [*render*] if ye had sayd [*reflore*] it had marred the *Daſtil*, and of neceſſitie driuen him out at length to be a verſe *Iambic* of foure feete, becauſe [*render*] is naturally a *Trocheus* and makes the firſt two times of a *daſtil*. [*Reſlore*] is naturally a *Iambus*, and in this place could not poſſibly haue made a pleaſant *daſtil*.

Now againe if ye will ſay to me that theſe two words [*libertie*] and [*conquerours*] be not preſiſe *Daſtils* by the Latine rule. So much will I confeſſe to, but ſince they go currant enough vpon the tongue, and be ſo vſually pronounced, they may paſſe wel enough for *Daſtils* in our vulgar meeters, and that is enough for me, ſeeking but to faſhion an art, and not to finiſh it: which time only and cuſtom haue authoritie to do, ſpecially in all caſes of language as the Poet hath wittily remembred in this verſe

ſi volet uſus,

Quem penes arbitrium eſt ei vis et norma loquendi.

The Earle of Surrey vpon the death of Sir *Thomas Wiat* made among other this verſe *Pentameter* and of ten ſyllables,

What holy graue (alas) what ſepulcher

But if I had the making of him, he ſhould haue bene of eleuen ſyllables and kept his meaſure of ſiue ſtill, and would ſo haue runne more pleaſantly a great deale: for as he is now, though he be euen he ſeemes odde and defectiue, for not well obſeruing the natural accent of euery word, and this would haue bene ſoone holpen by inserting one *monosyllable* in the middle of the verſe, and drawing another ſyllable in the beginning into a *Daſtil*, this word [*holy*] being a good [*Pirrichius*] and very well ſeruing the turne, thus,

Whāt hōlīe grāue ā lās whāt fīt ſēpūlchēr.

Which verſe if ye peruſe throughout ye ſhall finde him after the firſt *daſtil* all *Trochaick* and not *Iambic*, nor of any other foot of two times. But perchance if ye would ſeeme yet more curious, in place of theſe foure *Trocheus* ye might induce other feete of three times, as

to make the three fillables next following the *daſſil*, the foote [*amphimacer*] the laſt word [*ſepulcher*] the foote [*amphibracus*] leauing the other midle word for a [*Iambus*] thus.

Whāt hōlle grāue ā lās whāt ſit ſēpūlchēr.

If ye aſke me further why I make (*what*) firſt long and after ſhort in one verſe, to that I ſatiſfied you before, that it is by reaſon of his accent ſharpe in one place and flat in another, being a common *monofyllable*, that is, apt to receiue either accent, and ſo in the firſt place receiuing aptly the ſharpe accent he is made long: afterward receiuing the flat accent more aptly then the ſharpe, becauſe the ſyllable precedent [*las*] vtterly diſtaines him, he is made ſhort and not long, and that with very good melodie, but to haue giuen him the ſharpe accent and plucked it from the ſyllable [*las*] it had bene to any mans eare a great diſcord: for euermore this word [*alās*] is accented vpon the laſt, and that lowdly and notoriously as appeareth by all our exclamations vſed vnder that terme. The ſame Earle of Surrey and Sir *Thomas Wyat* the firſt reformers and poliſhers of our vulgar Poefie much affecting the ſtile and meaſures of the Italian *Petrarcha*, vſed the foote *daſſil* very often but not many in one verſe, as in theſe,

Füll mānte that in préſence of thy liuelle hēd,

Shed Cæſars teares vpon Pōmpēiūs hēd.

Th'ēnēmite to life deſtroi er of all kinde,

If āmō rōus faith in an hart vn ſayned,

Myne old deēre ēnē my my froward maſter.

Thē fūrt ous gone in his moſt ra ging ire.

And many moe which if ye would not allow for *daſſils* the verſe would halt vnleſſe ye would ſeeme to helpe it contracting a ſyllable by vertue of the figure *Synereſis* which I thinke was neuer their meaning, nor in deede would haue bred any pleaſure to the eare, but hindred the flowing of the verſe. Howſoeuer ye take it the *daſſil* is commendable inough in our vulgar meetres, but moſt plaufible of all when he is ſounded vpon the ſtage, as in theſe comicall verſes ſhewing how well it becommeth all noble men and great perſonages to be

temperat and modest, yea more then any meaner man, thus.

*Lēt nō nōbilitie richēs ōr hēritāge
Hōnōur ōr ěmpire ōr ēārthlie dōminōn
Brēd in yōur hēād ānie pēuishi ōpinōn
That yē māy sāfēr āuouch ānie ōutrāge.*

And in this distique taxing the Prelate symoniake standing all vpon perfect *dačtils*.

*Nōvū mānie bie mōnēy pūručy prōmōtōn
For mony mooues any hart to deuotion.*

But this aduertisement I will giue you withall, that if ye vse too many *dačtils* together ye make your musike too light and of no solemne grauitie such as the amorous *Elegies* in court naturally require, being alwaies either very dolefull or passionate as the affections of loue enforce, in which busines ye must make your choise of very few words *dačtilique*, or them that ye can not refuse, to dissolue and breake them into other feete by such meanes as it shall be taught hereafter: but chiefly in your courtly ditties take heede ye vse not these maner of long *polisillables* and specially that ye finish not your verse with them as [*retribution*] *restitution* [*remuneration*] [*recapitulation*] and such like: for they smatch more the schoole of common players than of any delicate Poet *Lyricke* or *Elegiacke*.

CHAP. XV. [XVI.]

*Oall fyour other feete of three times and howv vvell they
vvould fashion a meetre in our vulgar.*



LI your other feete of three times I find no vse of them in our vulgar meeters nor no sweetenes at all, and yet words inough to serue their proportions. So as though they haue not hitherto bene made artificiall, yet nowe by more curious obseruation they might be. Since all artes grew first by obseruation of natures proceedings and custome. And first your [*Moloffus*] being of all three long is evidently discovered by this word [*pērmittīng*] The [*Anapestus*] of two short and a long by this word [*fūrtiōus*] if the next

word beginne with a consonant. The foote [*Bacchius*] of a short and two long by this word [*rēsistānce*] the foote [*Antibacchius*] of two long a short by this word [*cōnquēring*] the foote [*Amphimacer*] of a long a short and a long by this word [*cōnquēring*] the foote of [*Amphibrachus*] of a short a long and a short by this word [*rēmēmbēr*] if a vowell follow. The foote [*Tribrachus*] of three short times is very hard to be made by any of our *trissyllables* vnles they be compounded of the smootheft sort of consonants or syllables vocals, or of three smooth *monosyllables*, or of some peece of a long *polysyllable* and after that fort we may with wresting of words shape the foot [*Tribrachus*] rather by vsurpation then by rule, which neuertheles is allowed in euery primitiue arte and inuention: and so it was by the Greekes and Latines in their first versifying, as if a rule should be set downe that from henceforth these words should be counted al *Tribrachus*. [*ēnēmīe*] *rēmēdie*] *sēlnēs*] *mōnlēs*] *pēnlēs*] *crüllē*] and such like, or a peece of this long word [*rēcōuērāblē*] *innūmērāblē*] *reādlē*] and others. Of all which manner of apt wordes to make these stranger feet of three times which go not so currant with our eare as the *daftil*, the maker should haue a good iudgement to know them by their manner of orthographie and by their accent which serue most fitly for euery foote, or else he shoulde haue alwaies a little calender of them apart to vse readily when he shall neede them. But becaufe in very truth I thinke them but vaine and superstitious obseruations nothing at all furthering the pleasant melody of our English meeter, I leaue to speake any more of them and rather with the continuance of our old maner of Poetrie, scanning our verse by syllables rather than by feete, and vsing most commonly the word *Iambique* and sometime the *Trochaïke* which ye shall discerne by their accents, and now and then a *daftil* keeping precisely our symphony or rime without any other mincing measures, which an idle inuentiue head could easily deuise, as the former examples teach.

CHAP. XVI. [XVII.]

*Of your verses perfect and defective, and that which the
Græcians called the halfe foote.*



He Greekes and Latines vsed verses in the odde fillable of two fortes, which they called *Catalecticke* and *Acatalecticke*, that is odde vnder and odde ouer the iust measure of their verse, and we in our vulgar finde many of the like, and specially in the rimes of Sir Thomas Wiat, strained perchaunce out of their originall, made first by *Francis Petrarcha*: as these

*Like vnto these, immeasurable mountaines,
So is my painefull life the burden of ire:
For hie be they, and hie is my desire*

And I of teares, and they are full of fountaines.

Where in your first second and fourth verse, ye may find a fillable superfluous, and though in the first ye will seeme to helpe it, by drawing these three fillables, (*im mē sū*) into a *daſtil*, in the rest it can not be so excused, wherefore we must thinke he did it of purpose, by the odde fillable to giue greater grace to his meetre, and we finde in our old rimes, this odde fillable, sometime placed in the beginning and sometimes in the middle of a verse, and is allowed to go alone and to hang to any other fillable. But this odde fillable in our meetres is not the halfe foote as the Greekes and Latines vsed him in their verses, and called such measure *pentimimeris* and *eptamimeris*, but rather is that, which they called the *catalectik* or maymed verse. Their *hemimeris* or halfe foote serued not by licence Poeticall or necessitie of words, but to bewtifie and exornate the verse by placing one such halfe foote in the middle *Cesure*, and one other in the end of the verse, as they vsed all their *pentameters elegiack*: and not by coupling them together, but by accompt to make their verse of a iust measure and not defective or superflous: our odde fillable is not altogether of that nature, but is in a maner drowned and suppressed

by the flat accent, and shrinks away as it were inaudible and by that meane the odde verse comes almost to be an euen in euery mans hearing. The halfe foote of the auncients was reserued purposely to an vse, and therefore they gaue such odde syllable, wherefoeuer he fell the sharper accent, and made by him a notorious pause as in this *pentameter*.

Nil mi hī rēscribās ātiāmēn ipsē vē nī.

Which in all make fūe whole feete, or the verse *Pentameter*. We in our vulgar haue not the vse of the like halfe foote.

CHAP. XIII. [XVIII.]

Of the breaking your bisyllables and polysyllables and when it is to be vsed.

BVt whether ye suffer your syllable to receiue his quantitie by his accent, or by his orthography, or whether ye keepe your *bisyllable* whole or whether ye breake him, all is one to his quantitie, and his time will appeare the selfe same still and ought not to be altered by our makers, vnlesse it be when such syllable is allowed to be common and to receiue any of both times, as in the *dimeter*, made of two syllables entier.

ēxtrēame dēsire

The first is a good *spondeus*, the second a good *iambus*, and if the same wordes be broken thus it is not so pleasant.

in ēx trēame dē fire

And yet the first makes a *iambus*, and the second a *trocheus* ech syllable retayning still his former quantities. And alwaies ye must haue regard to the sweetenes of the meetre, so as if your word *polysyllable* would not found pleasantly whole, ye should for the nonce breake him, which ye may easily doo by inserting here and there one *monosyllable* among your *polysyllables*, or by chaunging your word into another place then where he foundes vnpleasantly, and by breaking, turne a *trocheus* to a *iambus*, or contrariwise: as thus:

Höllow vällis ünder hiēst mōuntaines

Crāggie cliffs bring foorth thē fairēst fōuntaines

These verses be *trochaick*, and in mine eare not so sweete and harmonically as the *iambicque*, thus :

Thē höllöwst vāls lē ünder hiēst mōuntāines

Thē crāggist clifs bring forth thē fairēst fōuntāines.

All which verses bee now become *iambicque* by breaking the first *bisyllables*, and yet alters not their quantities though the feet be altered : and thus,

Restlesse is the heart in his desires

Rauing after that reason doth denie.

Which being turned thus makes a new harmonie.

The restlesse heart, renues his old desires

Ay rauing after that reason doth it deny.

And following this obseruation your meetres being builded with *polyfillables* will fall diuerfly out, that is some to be *spondaick*, some *iambick*, others *dactilick*, others *trochaick*, and of one mingled with another, as in this verse.

Hēauē is thē bürdēn of Princēs ire

The verse is *trochaick*, but being altered thus, is *iambicque*.

Füll hēauē is thē päise öf Princēs ire

And as Sir Thomas Wiat song in a verse wholly *trochaick*, because the wordes do best shape to that foote by their naturall accent, thus,

Fārewēll löue ānd āll thye läues för ewēr

And in this ditty of th'Erle of Surries, passing sweete and harmonically, all be *Iambick*.

When raging löue with extreme paine

So cruelly doth straine my hart,

And that the teares like fluds of raine

Beare witnesse of my wofull smart.

Which beyng disposed otherwise or not broken, would proue all *trochaick*, but nothing pleafant.

Now furthermore ye are to note, that al your *monosyllables* may receiue the sharp accent, but not so aptly one as another, as in this verse where they serue well to make him *iambicque*, but not *trochaick*.

Göd graünt this peāce māy lōng-ēndūre

Where the sharpe accent falles more tunably vpon
[*graunt*] [*peace*] [*long*] [*dure*] then it would by con-
uerſion, as to accent them thus :

Göd graünt-thīs peāce-māy lōng-ēndūre,

And yet if ye will aske me the reason, I can not tell
it, but that it shapeth so to myne eare, and as I thinke
to euery other mans. And in this meeter where ye
haue whole words *bisyllable* vnbroken, that maintaine
(by reason of their accent) fundry feete, yet going one
with another be very harmonically.

Where ye see one to be a *trocheus* another the
iambus, and so entermingled not by election but by
constraint of their seuerall accents, which ought not to
be altered, yet comes it to passe that many times ye
must of necessitie alter the accent of a syllable, and put
him from his naturall place, and then one syllable, of a
word *polysyllable*, or one word *monosyllable*, will abide
to be made sometimes long, sometimes short, as in this
quadreyne of ours playd in a mery moode.

Geue me mine owne and when I do desire

Geue others theirs, and nothing that is mine

Nor giue me that, wherto all men aspire

Then neither gold, nor faire women nor wine.

Where in your first verse these two words [*giue*] and
[*me*] are accented one high th'other low, in the third
verse the same words are accented contrary, and the
reason of this exchange is manifest, because the maker
playes with these two clauses of fundry relations [*giue*
me] and [*giue others*] so as the *monosyllable* [*me*] being
respectiue to the word [*others*] and inferring a subtilitie
or wittie implication, ought not to haue the same accent,
as when he hath no such respect, as in this *distich* of
ours.

i rōue mē (Madame) ere ye rēprooue

Meeke minds should excuse not accuse.

In which verse ye see this word [*reprooue*,] the
syllable [*prooue*] alters his sharpe accent into a flat, for
naturally it is long in all his singles and compoundes

[*reprooue*][*approdue*][*disprodue*] and so is the fillable [*ause*] in [*excuse*][*accuse*][*recuse*] yet in these verses by reason one of them doth as it were nicke another, and haue a certaine extraordinary fence with all, it behoueth to remoue the sharpe accents from whence they are most naturall, to place them where the nicke may be more expresly discouered, and therefore in this verse where no such implication is, nor no relation it is otherwise, as thus.

*If ye réprœue my confancie
I will excuse you curtesly.*

For in this word [*reprodue*] because there is no extraordinary fence to be inferred, he keepeth his sharpe accent vpon the fillable [*produe*] but in the former verses because they seeme to encounter ech other, they do thereby merite an audible and pleasant alteration of their accents in those fillables that cause the subtiltie. Of these maner of niceties ye shal finde in many places of our booke, but specially where we treat of ornament, vnto which we referre you, sauing that we thought good to set down one example more to solace your mindes with mirth after all these scholasticall preceptes, which can not but bring with them (specially to Courtiers) much tediousnesse, and so to end. In our Comedie intituled *Ginecocratia*: the king was supposed to be a person very amorous and effeminate, and therefore most ruled his ordinary affaires by the aduise of women either for the loue he bare to their persons or liking he had to their pleasant ready witts and vtterance. Comes me to the Court one *Polemon* an honest plaine man of the country, but rich: and hauing a suite to the king, met by chaunce with one *Philino*, a louer of wine and a merry companion in Court, and praied him in that he was a stranger that he would vouchsafe to tell him which way he were best to worke to get his suite, and who were most in credit and fauour about the king, that he might seeke to them to further his attempt. *Philino* perceyuing the plainnesse of the man, and that there would be some good done with him, told *Polemon*

that if he would well consider him for his labor he would bring him where he should know the truth of all his demaundes by the sentence of the Oracle. *Polemon* gaue him twentie crownes, *Philino* brings him into a place where behind an arras cloth hee himselfe spake in manner of an Oracle in these meeters, for so did all the Sybils and sothfaiers in old times giue their answers.

Your best way to worke - and marke my words well,

Not money : nor many,

Nor any : but any,

Not weemen, but weemen beare the bell.

Polemon wist not what to make of this doubtful speech, and not being lawfull to importune the oracle more then once in one matter, conceyued in his head the pleasanter construction, and sticked to it : and hauing at home a fayre young damsell of eighteene yeares old to his daughter, that could very well behaue her selfe in countenance and also in her language, apparelled her as gay as he could, and brought her to the Court, where *Philino* harkning daily after the euent of this matter, met him, and recommended his daughter to the Lords, who perceiuing her great beauty and other good parts, brought her to the King, to whom she exhibited her fathers supplication, and found so great fauour in his eye, as without any long delay she obtained her sute at his hands. *Polemon* by the diligent solliciting of his daughter, wanne his purpose : *Philino* gat a good reward and vsed the matter so, as howsoeuer the oracle had bene construed, he could not haue receiued blame nor discredit by the succeffe, for euery waies it would haue proued true, whether *Polemons* daughter had obtayned the sute, or not obtained it. And the subtiltie lay in the accent and Ortographie of these two wordes [*any*] and [*weemen*] for [*any*] being deuided sounds [*a nie* or neere perfon to the king : and [*weemen*] being diuided soundes *wee men*, and not [*weemen*] and so by this meane *Philino* serued all turnes and shifted himselfe from blame, not vnlike the tale of the Rattlemouse who in the warres proclaimed betweene

the foure footed beaſts, and the birdes, beyng ſent for
by the Lyon to be at his muſters, excuſed himſelfe for
that he was a foule and flew with winges : and beyng
ſent for by the Eagle to ſerue him, ſayd that he was a
foure footed beaſt, and by that craftie cauill eſcaped
the danger of the warres, and ſhunned the ſeruice of
both Princes. And euer ſince ſate at home by the
fires ſide, eating vp the poore husbandmans
baken, halfe loſt for lacke of a good
hufwifes looking too.

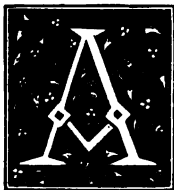
FINIS.





THE THIRD BOOKE, OF ORNAMENT.

CHAP. I. Of Ornament Poeticall.



So no doubt the good proportion of any thing doth greatly adorne and commend it and right so our late remembred proportions doe to our vulgar Poesie : so is there yet requisite to the perfection of this arte, another maner of exornation, which resteth in the fashioning of our makers language and stile, to such purpose as it may delight and allure as well the mynde as the eare of the hearers with a certaine noueltie and strange maner of conueyance, disguising it no litle from the ordinary and accustomed : neuerthelesse making it nothing the more vnfeemely or misbecomming, but rather decenter and more agreable to any ciuill eare and vnderstanding. And as we see in these great Madames of honour, be they for personage or otherwise neuer so comely and bewtifull, yet if they want their courtly habillements or at leastwise such other apparell as custome and ciuilitie haue ordained to couer their naked bodies, would be halfe ashamed or greatly out of countenance to be

seen in that fort, and perchance do then thinke themselves more amiable in euery mans eye, when they be in their richest attire, suppose of filkes or tyffewes and costly embroderies, then when they go in cloth or in any other plaine and simple apparell. Euen so cannot our vulgar Poesie shew it selfe either gallant or gorgeous, if any lymme be left naked and bare and not clad in his kindly clothes and coulours, such as may conuey them somewhat out of sight, that is from the common course of ordinary speech and capacitie of the vulgar iudgement, and yet being artificially handled must needes yield it much more bewtie and commendation. This ornament we speake of is giuen to it by figures and figuratiue speeches, which be the flowers as it were and coulours that a Poet setteth vpon his language of arte, as the embroderer doth his stone and perle, or paffements of gold vpon the stuffe of a Princely garment, or as th'excellent painter bestoweth the rich Orient coulours vpon his table of pourtraite: so neuerthelesse as if the same coulours in our arte of Poesie (as well as in those other mechanically artes) be not well tempered, or not well layd, or be vsed in excesse, or neuer so litle disordered or misplaced, they not onely giue it no maner of grace at all, but rather do disfigure the stuffe and spill the whole workmanship taking away all bewtie and good liking from it, no lesse then if the crimson tainte, which should be laid vpon a Ladies lips, or right in the center of her cheekes should by some ouersight or mishap be applied to her forehead or chinne, it would make (ye would say) but a very ridiculous bewtie, wherefore the chief prayse and cunning of our Poet is in the discreet vsing of his figures, as the skilfull painters is in the good conueyance of his coulours and shadowing traits of his penfill, with a delectable varietie, by all measure and iust proportion, and in places most aptly to be bestowed.

CHAP. II.

How our writing and speeches publike ought to be figuratiue, and if they be not doe greatly disgrace the cause and purpose of the speaker and writer.



Vt as it hath bene alwayes reputed a great fault to vse figuratiue speeches foolishly and indiscretly, so is it esteemed no lesse an imperfection in mans vtterance, to haue none vse of figure at all, specially in our writing and speeches publike, making them but as our ordinary talke, then which nothing can be more vsauourie and farre from all ciuilitie. I remember in the first yeare of Queenes Maries raigne a Knight of Yorkshire was chosen speaker of the Parliament, a good gentleman and wise, in the affaires of his shire, and not vnlearned in the lawes of the Realme, but as well for some lack of his teeth, as for want of language nothing well spoken, which at that time and businesse was most behooffull for him to haue bene: this man after he had made his Oration to the Queene; which ye know is of course to be done at the first assembly of both houses; a bencher of the Temple both well learned and very eloquent, returning from the Parliament house asked another gentleman his frend how he liked M. Speakers Oration: mary quoth th'other, me thinks I heard not a better alehouse tale told this feuen yeares. This happened because the good old Knight made no difference betweene an Oration or publike speech to be deliuered to th'eare of a Princes Maiestie and state of a Realme, then he would haue done of an ordinary tale to be told at his table in the countrey, wherein all men know the oddes is very great. And though graue and wise counsellours in their consultations doe not vse much superfluous eloquence, and also in their iudiciall hearings do much mislike all scholasticall rhetoricks: yet in such a case as it may be (and as this Parliament was) if the Lord Chancelour of England or Archbishop of

Canterbury himfelfe were to fpeake, he ought to doe it cunningly and eloquently, which can not be without the vfe of figures : and neuertheleffe none impeachment or blemifh to the grauitie of their perfons or o: the caufe : wherein I report me to them that knew Sir *Nicholas Bacon* Lord keeper of the great Seale, or the now Lord Treafurer of England, and haue bene conuerfant with their fpeeches made in the Parliament houfe and Starrechamber. From whofe lippes I haue feene to proceede more graue and naturall eloquence, then from all the Oratours of Oxford or Cambridge, but all is as it is handled, and maketh no matter whether the fame eloquence be naturall to them or artificiall (though I thinke rather naturall) yet were they knowne to be learned and not vnskillfull of th'arte, when they were yonger men : and as learning and arte teacheth a fchollar to fpeake, fo doth it alfo teach a counfellour, and afwell an old man as a yong, and a man in authoritie, afwell as a priuate perfon, and a pleader afwell as a preacher, euery man after his fort and calling as beft becommeth : and that fpeech which becommeth one, doth not become another, for maners of fpeeches, fome ferue to work in exceffe, fome in mediocritie, fome to graue purpofes, fome to light, fome to be fhort and brief, fome to be long, fome to flirre vp affections, fome to pacifie and appeafe them, and thefe common defpisers of good vtterance, which refleth altogether in figuratiue fpeeches, being well vfed whether it come by nature or by arte or by exercife, they be but certaine groffe ignorance of whom it is truly fpoken *ſcientia non habet inimicum niſi ignorantem*. I haue come to the Lord Keeper Sir *Nicholas Bacon*, and found him fitting in his gallery alone with the works of *Quintilian* before him, in deede he was a moſt eloquent man, and of rare learning and wifedome, as euer I knew England to breed, and one that ioyed as much in learned men and men of good witts. A Knight of the Queenes priuie chamber, once intreated a noble woman of the Court, being in great fauour about her Maieſtie (to th'intent

to remoue her from a certaine displeasure, which by sinister opinion she had conceiued against a gentleman his friend) that it would please her to heare him speake in his own cause, and not to condemne him vpon his aduerfaries report : God forbid said she, he is to wife for me to talke with, let him goe and fatisfie such a man naming him : why quoth the Knight againe, had your Ladyship rather heare a man talke like a foole or like a wife man ? This was because the Lady was a little peruerse, and not dispoied to reforme her selfe by hearing reason, which none other can so well beate into the ignorant head, as the well spoken and eloquent man. And because I am so farre waded into this diuourse of eloquence and figuratiue speeches, I will tell you what hapned on a time my selfe being present when certaine Doctours of the ciuil law were heard in a litigious cause betwixt a man and his wife : before a great Magisttrat who (as they can tell that knew him) was a man very well learned and graue, but somewhat fowre, and of no plausible vtterance : the gentlemans chaunce, was to say : my Lord the simple woman is not so much to blame as her lewde abbetours, who by violent perswasions haue lead her into this wilfulnesse. Quoth the iudge, what neede such eloquent termes in this place, the gentleman replied, doth your Lordship mislike the terme, [*violent*] and me thinkes I speake it to great purpose : for I am sure she would neuer haue done it, but by force of perswasion : and if perswasions were not very violent, to the minde of man it could not haue wrought so strange an effect as we read that it did once in Ægypt, and would haue told the whole tale at large, if the Magistrate had not passed it ouer very pleasantly. Now to tell you the whole matter as the gentleman intended, thus it was. There came into Ægypt a notable Oratour, whose name was *Hegesias* who inueyed so much against the incommodities of this transitory life, and so highly commended death the dispatcher of all euils ; as a great number of his hearers destroyed themselues, some with weapon,

some with poyson, others by drowning and hanging themselves to be rid out of this vale of misery, in so much as it was feared least many more of the people would haue miscaried by occasion of his perswasions, if king *Ptolome* had not made a publicke proclamation, that the Oratour should auoyde the countrey, and no more be allowed to speake in any matter. Whether now perswasions, may not be said violent and forcible to simple myndes in speciall, I referre it to all mens iudgements that heare the story. At least waies, I finde this opinion, confirmed by a pretie deuise or embleme that *Lucianus* alleageth he saw in the pourtrait of *Hercules* within the Citie of Marseills in Prouence: where they had figured a lustie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who stood a farre off and seemed to be drawn to him by the force of that chayne fastned to his tong, as who would say, by force of his perswasions. And to shew more plainly that eloquence is of great force (and not as many men thinke amisse) the propertie and gift of yong men onely, but rather of old men, and a thing which better becommeth hory haire then bearded boyes, they seeme to ground it vpon this reason: age (say they and most truly) brings experience, experience bringeth wisdom, long life yeldes long vse and much exercise of speach, exercise and custome with wisdom, make an assured and voluble vtterance: so is it that old men more then any other sort speake most grauely, wisely, assuredly, and plausibly, which partes are all that can be required in perfite eloquence, and so in all deliberations of importance where counsellours are allowed freely to opyne and shew their conceits, good perswasion is no lesse requisite then speach it selfe: for in great purposes to speake and not to be able or likely to perswade, is a wayne thing: now let vs returne backe to say more of this Poeticall ornament.

CHAP. III.

How ornament Poeticall is of two sortes according to the double vertue and efficacie of figures.



His ornament then is of two fortes, one to satisfie and delight th'eare onely by a goodly outward shew fet vpon the matter with wordes, and speaches smothly and tunably running: another by certaine intendments or sence of such wordes and speaches inwardly working a stirre to the mynde: that first qualitie the Greeks called *Enargia*, of this word *argos*, because it geueth a glorious lustre and light. This latter they called *Energia* of *ergon*, because it wrought with a strong and vertuous operation; and figure breedeth them both, some seruing to giue glosse onely to a language, some to geue it efficacie by sence, and so by that meanes some of them serue th'eare onely, some serue the conceit onely and not th'eare: there be of them also that serue both turnes as common seruitours appointed for th'one and th'other purpose, which shalbe hereafter spoken of in place: but because we haue alleaged before that ornament is but the good or rather bewtifull habite of language or stile, and figuratiue speaches the instrument wherewith we burnish our language fashioning it to this or that measure and proportion, whence finally resulteth a long and continuall phraze or maner of writing or speech, which we call by the name of *stile*: we wil first speake of language, then of stile, lastly of figure, and declare their vertue and differences, and also their vse and best application, and what portion in exornation euery of them bringeth to the bewtifying of this Arte.

CHAP. IIII.

Of Language.

Speech is not naturall to man sauing for his onely habilitie to speake, and that he is by kinde apt to vtter all his conceits with sounds and voyces diuerfified many maner of wayes, by meanes of the many and fit instruments he hath by nature to that purpose, as a broad and voluble tong, thinne and mouable lippes, teeth euen and not shagged, thick ranged, a round vaulted pallate, and a long throte, besides an excellent capacitie of wit that maketh him more disciplinable and imitatieue then any other creature: then as to the forme and action of his speech, it commeth to him by arte and teaching, and by vse or exercise. But after a speech is fully fashioned to the common vnderstanding, and accepted by consent of a whole countrey and nation, it is called a language, and receaueth none allowed alteration, but by extraordinary occasions by little and little, as it were insensibly bringing in of many corruptions that creepe along with the time: of all which matters, we haue more largely spoken in our bookes of the originals and pedigree of the English tong. Then when I say language, I meane the speech wherein the Poet or maker writeth be it Greek or Latine, or as our case is the vulgar English, and when it is peculiar vnto a countrey it is called the mother speech of that people: the Greekes terme it *Idioma*: so is ours at this day the Norman English. Before the Conquest of the Normans it was the Anglesaxon, and before that the British, which as some will, is at this day, the Walshe, or as others affirme the Cornish: I for my part thinke neither of both, as they be now spoken and p[r]onounced. This part in our maker or Poet must be heedily looked vnto, that it be naturall, pure, and the most vsuall of all his countrey: and for the same purpose rather that which is spoken in the kings Court, or in the good townes and Cities within

the land, then in the marches and frontiers, or in port townes, where straungers haunt for traffike sake, or yet in Vniuersities where Schollers vse much peeuishe affectation of words out of the primatiue languages, or finally, in any vplandish village or corner of a Realme, where is no resort but of poore rusticall or vnciuill people : neither shall he follow the speach of a craftes man or carter, or other of the inferiour sort, though he be inhabitant or bred in the best towne and Citie in this Realme, for such persons doe abuse good speeches by strange accents or ill shapen soundes, and false ortographie. But he shall follow generally the better brought vp sort, such as the Greekes call [*charientes*] men ciuill and graciously behauoured and bred. Our maker therfore at these dayes shall not follow *Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vse with vs : neither shall he take the termes of Northern-men, such as they vse in dayly talke, whether they be noble men or gentlemen, or of their best clarkes all is a matter : nor in effect any speach vsed beyond the riuer of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet it is not so Courtly nor so currant as our Southerne English is, no more is the far Westerne mans speach : ye shall therefore take the vsuall speach of the Court, and that of London and the shires lying about London within lx. myles, and not much aboue. I say not this but that in euery shyre of England there be gentlemen and others that speake but specially write as good Southerne as we of Middlesex or Surrey do, but not the common people of euery shire, to whom the gentlemen, and also their learned clarkes do for the most part condescend, but herein we are already ruled by th'English Dictionaries and other bookes written by learned men, and therefore it needeth none other direction in that behalfe. Albeit peraduenture some small admonition be not impertinent, for we finde in our English writers many wordes and speeches amendable, and ye shall see in

some many inkhorne termes so ill affected brought in by men of learning as preachers and schoolemasters: and many straunge termes of other languages by Secretaries and Marchaunts and trauailours, and many darke wordes and not vsuall nor well founding, though they be dayly spoken in Court. Wherefore great heed must be taken by our maker in this point that his choise be good. And peraduenture the writer hereof be in that behalfe no lesse faultie then any other, vsing many straunge and vnaccustomed wordes and borrowed from other languages: and in that respect him selfe no meete Magistrate to reforme the same errors in any other person, but since he is not vnwilling to acknowledge his owne fault, and can the better tell how to amend it, he may seem a more excusable correctour of other mens: he intendeth therefore for an indifferent way and vniuerfall benefite to taxe him selfe first and before any others.

These be words vsed by th'author in this present treatise, *scientifique*, but with some reason, for it answereth the word *mechanicall*, which no other word could haue done so properly, for when hee spake of all artificers which rest either in science or in handy craft, it followed necessarilie that *scientifique* should be coupled with *mechanicall*: or els neither of both to haue bene allowed, but in their places: a man of science liberall, and a handicrafts man, which had not bene so cleanly a speech as the other *Maior-domo*: in truth this word is borrowed of the *Spaniard* and *Italian*, and therefore new and not vsuall, but to them that are acquainted with the affaires of Court: and so for his iolly magnificence (as this case is) may be accepted among Courtiers, for whom this is specially written. A man might haue said in steade of *Maior-domo*, the French word (*maistre d'hofsell*) but ilfauouredly, or the right English word (*Lord Steward*.) But me thinks for my owne opinion this word *Maior-domo* though he be borrowed, is more acceptable than any of the rest, other men may iudge otherwise. *Politien*, this word also is receiued from the

Frenchmen, but at this day vsuall in Court and with all good Secretaries: and cannot finde an English word to match him, for to haue said a man politique, had not bene so wel: bicause in trueth that had bene no more than to haue said a ciuill person. *Politien* is rather a surueyour of ciuilitie than ciuill, and a publike minister or Counfeller in the state. Ye haue also this worde *Conduict*, a French word, but well allowed of vs, and long since vsuall, it foundes somewhat more than this word (leading) for it is applied onely to the leading of a Captaine, and not as a little boy should leade a blinde man, therefore more proper to the case when he saide, *conduict* of whole armies: ye finde also this word *Idiome*, taken from the Greekes, yet seruing aptly, when a man wanteth to expresse so much vnles it be in two words, which furplussage to auoide, we are allowed to draw in other words single, and asmuch significatiue: this word *significatiue* is borrowed of the Latine and French, but to vs brought in first by some Noble-mans Secretarie, as I thinke, yet doth so well serue the turne, as it could not now be spared: and many more like vsurped Latine and French words: as, *Method*, *methodicall*, *placation*, *funclion*, *assubtiling*, *refining*, *compensious*, *prolix*, *figuratiue*, *inueigle*. A terme borrowed of our common Lawyers. *impression*, also a new terme, but well expressing the matter, and more than our English word. These words, *Numerous*, *numerositee*, *metricall*, *harmonicall*, but they cannot be refused, specially in this place for description of the arte. Also ye finde these words, *penetrate*, *penetrable*, *indignitie*, which I cannot see how we may spare them, whatsoeuer fault wee finde with Ink-horne termes: for our speach wanteth wordes to such sence so well to be vsed: yet in steade of *indignitie*, yee haue vnworthineffe: and for *penetrate*, we may say *perce*, and that a French terme also, or *broche*, or enter into with violence, but not so well founding as *penetrate*. Item, *sauage*, for wilde: *obscure*, for darke. Item these words, *dedination*, *densation*, *dimention*, are scholasticall termes in deede.

and yet very proper. But peradventure (and I could bring a reason for it) many other like words borrowed out of the Latin and French, were not so well to be allowed by vs, as these words, *audacious*, for bold: *facunditie*, for eloquence: *egregious*, for great or notable: *implete*, for replenished: *attemptat*, for attempt: *compatible*, for agreeable in nature, and many more. But herein the noble Poet *Horace* hath said inough to satisfie vs all in these few verses.

*Multa renascentur quæ iam cecidere cadent quæ
Quæ nunc sunt in honore vocabula si volet usus
Quem penes arbitrium est et vis et norma loquendi.*

Which I haue thus englified, but nothing with so good grace, nor so briefly as the Poet wrote.

*Many a word yfalne shall eft arise
And such as now bene held in hiest prise
Will fall as fast, when vse and custome will
Onely vmpiers of speech, for force and skill.*

CHAP. V.

Of Stile.



Stile is a constant and continual phrase or tenour of speaking and writing, extending to the whole tale or proceffe of the poeme or historie, and not properly to any peece or member of a tale: but is of words speeches and sentences together, a certaine contriued forme and qualitie, many times naturall to the writer, many times his peculier by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peradventure cannot easily alter into any other. So we say that *Ciceroes* stile, and *Salusts* were not one, nor *Cesars* and *Linies*, nor *Homers* and *Hesiodus*, nor *Herodotus* and *Theucidides*, nor *Euripides* and *Aristophanes*, nor *Erasmus* and *Budeus* stiles. And because this continuall course and manner of writing or speech sheweth the matter and disposition of the writers minde, more than one or few words or sentences can shew, therefore there be that haue called

stile, the image of man [*mentis character*] for man is but his minde, and as his minde is tempered and qualified, so are his speeches and language at large, and his inward conceits be the mettall of his minde, and his manner of vtterance the very warp and woofe of his conceits, more plaine, or busie and intricate, or otherwise affected after the rate. Most men say that not any one point in all *Physiognomy* is so certaine, as to iudge a mans manners by his eye: but more assuredly in mine opinion, by his dayly maner of speech and ordinary writing. For if the man be graue, his speech and stile is graue: if light-headed, his stile and language also light: if the minde be haughtie and hoate, the speech and stile is also vehement and stirring: if it be colde and temperate, the stile is also very modest: if it be humble, or base and meeke, so is also the language and stile. And yet peradventure not altogether so, but that euery mans stile is for the most part according to the matter and subiect of the writer, or so ought to be, and conformable thereunto. Then againe may it be said as wel, that men doo chuse their subiects according to the mettall of their minds, and therefore a high minded man chuseth him high and lofty matter to write of. The base courage, matter base and lowe, the meane and modest mind, meane and moderate matters after the rate. Howsoever it be, we finde that vnder these three principall complexions (if I may with leaue so terme them) high, meane and base stile, there be contained many other humors or qualities of stile, as the plaine and obscure, the rough and smoth, the facill and hard, the plentifull and barraine, the rude and eloquent, the strong and feeble, the vehement and cold stiles, all which in their euill are to be reformed, and the good to be kept and vsed. But generally to haue the stile decent and comely it behooueth the maker or Poet to follow the nature of his subiect, that is if his matter be high and loftie that the stile be so to, if meane, the stile also to be meane, if base, the stile humble and base accordingly: and

L

they that do otherwise vse it, applying to meane matter, hie and loftie stile, and to hie matters, stile eyther meane or bafe, and to the bafe matters, the meane or hie stile, do vtterly disgrace their poefie and shew themfelues nothing skilfull in their arte, nor hauing regard to the decencie, which is the chiefe praise of any writer. Therefore to ridde all louers o learning from that errour, I will as neere as I can set downe, which matters be hie and loftie, which be but meane, and which be low and bafe, to the intent the stiles may be fashioned to the matters, and keepe their *decorum* and good proportion in euery respect: I am not ignorant that many good clerkes be contrary to mine opinion, and say that the loftie style may be decently vsed in a meane and bafe subiect and contrariwise, which I do in parte acknowledge, but with a reasonable qualification. For *Homer* hath so vsed it in his trifling worke of *Batrachomyomachia*: that is in his treatise of the warre betwixt the frogs and the mice. *Virgill* also in his *bucolickes*, and in his *georgicks*, whereof the one is counted meane, the other bafe, that is the husbandmans discourses and the shepheards, but hereunto serueth a reason in my simple conceite: for first to that trifling poeme of *Homer*, though the frog and the mouse be but litle and ridiculous beasts, yet to treat of warre is an high subiect, and a thing in euery respect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiall grandiloquence, if it be set foorth in his kind and nature of warre, euen betwixt the basest creatures that can be imagined: so also is the Ante or pismire, and they be but little creeping things, not perfect beasts, but *insect*, or wormes: yet in describing their nature and instinct, and their manner of life approaching to the forme of a common-welth, and their properties not vnlike to the vertues of most excellent gouernors and captaines, it asketh a more maiestie of speach then would the description of an other beastes life or nature, and perchance of many matters perteyning vnto the

bafer sort of men, becaufe it refembleth the hiftorie of a ciuill regiment, and of them all the chiefe and moft principall which is *Monarchie*: fo alfo in his *bucolicks*, which are but paftorall fpeeches and the bafeft of any other poeme in their owne proper nature: *Virgill* vfed a fomewhat swelling ftile when he came to infinuate the birth of *Marcellus* heire apparant to the Emperour *Auguftus*, as child to his fiftter, afpiring by hope and greatnes of the houfe, to the fucceffion of the Empire, and eftablifhment thereof in that familie: whereupon *Virgill* could no leffe then to vfe fuch manner of ftile, whatfoeuer condition the poeme were of and this was decent, and no fault or blemifh, to confound the tennors of the ftiles for that caufe. But now when I remember me againe that this *Eglogue*, (for I haue read it fomewhere) was conceiued by *Oftauian* th'Emperour to be written to the honour of *Pollio* a citizen of Rome, and of no great nobilitie, the fame was mifliked againe as an implicatiue, nothing decent nor proportionable to *Pollio* his fortunes and calling, in which refpect I might fay likewise the ftile was not to be fuch as if it had bene for the Emperours owne honour, and thofe of the bloud imperiall, then which fubieft there could not be among the *Romane* writers an higher nor grauer to treat vpon: fo can I not be remoued from mine opinion, but ftill me thinks that in all decencie the ftile ought to conformewith the nature of the fubieft, otherwife if a writer will feeme to obferue no *decorum* at all, nor paffe how he fafhion his tale to his matter, who doubteth but he may in the lighteft caufe fpeake like a Pope, and in the graueft matters prate like a parrat, and finde wordes and phrafes ynough to ferue both turnes, and neither of them commendably, for neither is all that may be written of Kings and Princes fuch as ought to keepe a high ftile, nor all that may be written vpon a fhepheard to keepe the low, but according to the matter reported, if that be of high or bafe nature: for euery pety pleasure, and vayne delight of a king are not to [be] accompted high matter for the height of his eftate, but meane and perchaunce very bafe and vile: nor fo a

Poet or historiographer, could decently with a high stile reporte the vanities of *Nero*, the ribaudries of *Caligula*, the idlenes of *Domitian*, and the riots of *Helio-gabalus*. But well the magnanimitie and honorable ambition of *Cæsar*, the prosperities of *Augustus*, the grauitie of *Tiberius*, the bountie of *Traiane*, the wisdom of *Aurelius*, and generally all that which concerned the highest honours of Emperours, their birth, alliaunces, gouernement, exploits in warre and peace, and other publike affaires: for they be matter stately and high, and require a stile to be lift vp and aduanced by choyse of wordes, phrases, sentences, and figures, high, loftie, eloquent, and magnifik in proportion: so be the meane matters, to be caried with all wordes and speeches of smothnesse and pleasant moderation, and finally the base things to be holden within their teder, by a low, myld, and simple maner of vtterance, creeping rather than clyming, and marching rather then mounting vpwordes, with the wings of the stately subiects and stile.

CHAP. VI.

Of the high, low, and meane subiect.



He matters therefore that concerne the Gods and diuine things are highest of all other to be couched in writing, next to them the noble gests and great fortunes of Princes, and the notable accidents of time, as the greatest affaires of war and peace, these be all high subiectes, and therefore are deliuered ouer to the Poets *Hymnick* and historicall who be occupied either in diuine laudes, or in *heroicall* reports: the meane matters be those that concerne meane men, their life and busines, as lawyers, gentlemen, and marchants, good householders and honest Citizens, and which found neither to matters of state nor of warre, nor leagues, nor great alliances, but smatch all the common conuersation, as of the ciuiller and better sort of men: the base and low matters be the doings of the common artificer, ser-

uingman, yeoman, groome, husbandman, day-labourer, failer, shepheard, fwynard, and such like of homely calling, degree and bringing vp: so that in euery of the sayd three degrees, not the selfe same vertues be egally to be prayfed nor the same vices, egally to be dispraifed, nor their loues, mariages, quarels, contracts and other behaiours, be like high nor do require to be fet fourth with the like stile: but euery one in his degree and decencie, which made that all *hymnes* and histories, and Tragedies, were written in the high stile: all Comedies and Enterludes and other common Poesies of loues, and such like in the meane stile, all *Eglogus* and pastorall poemes in the low and base stile, otherwise they had bene vtterly disproportioned: likewise for the same cause some phrascs and figures be onely peculiar to the high stile, some to the base or meane, some common to all three, as shalbe declared more at large hereafter when we come to speake of figure and phrascs: also some wordes and speeches and sentences doe become the high stile, that do not become th'other two. And contrariwise, as shalbe said when we talke of words and sentences: finally some kinde of measure and concord, doe not befeeme the high stile, that well become the meane and low, as we haue said speaking of concord and measure. But generally the high stile is disgraced and made foolish and ridiculous by all wordes affected, counterfait, and puffed vp, as it were a windball carrying more countenance then matter, and can not be better resembled then to these midsommer pageants in London, where to make the people wonder are fet forth great and vglie Gyants marching as if they were aliue, and armed at all points, but within they are stuffed full of browne paper and tow, which the shrewd boyes vnderpeering, do guilefully discouer and turne to a great derision: also all darke and vnaccustomed wordes, or rusticall and homely, and sentences that hold too much of the mery and light, or infamous and vnshamefast are to be accounted of the same sort, for such speeches become not Princes, nor great estates, nor them that write

of their doings to vtter or report and interminge with the graue and weightie matters.

CHAP. VII.

Of Figures and figuratiue speeches.



S figures be the instruments of ornament in euery language, so be they also in a sorte abuses or rather trespasses in speech, because they passe the ordinary limits of common vtterance, and be occupied of purpose to deceiue the eare and also the minde, drawing it from plainnesse and simplicitie to a certaine doublenesse, whereby our talke is the more guilefull and abusing, for what els is your *Metaphor* but an inuersion of sence by transport; your *allegorie* by a duplictie of meaning or dissimulation vnder couert and darke intendments: one while speaking obscurely and in riddle called *Ænigma*: another while by common proverbe or Adage called *Paremia*: then by merry skoffe called *Ironia*: then by bitter tawnt called *Sarcasmus*: then by periphrase or circumlocution when all might be said in a word or two: then by incredible comparison giuing credit, as by your *Hyperbole*, and many other waies seeking to inueigle and appassionate the mind: which thing made the graue iudges *Areopagites* (as I find written) to forbid all manner of figuratiue speeches to be vsed before them in their consistorie of Iustice, as meere illusions to the minde, and wresters of vpriht iudgement, saying that to allow such manner of forraine and coulored talke to make the iudges affectioned, were all one as if the carpenter before he began to square his timber would make his squire [square?] crooked: in so much as the straite and vpriht mind of a Iudge is the very rule of iustice till it be peruered by affection, This no doubt is true and was by them grauely considered: but in this case because our maker or Poet is appointed not for a iudge, but rather for a pleader, and that of pleafant and louely causes and nothing perillous, such as be those for the triall of life, limme, or liuely-

hood; and before iudges neither fower nor feuere, but in the eare of princely dames, yong ladies, gentlewomen and courtiers, beyng all for the most part either meeke of nature, or of pleafant humour, and that all his abufes tende but to difpofe the hearers to mirth and follace by pleafant conueyance and efficacy of fpeech, they are not in truth to be accompted vices but for vertues in the poetical science very commendable. On the other fide, fuch trespaffes in fpeech (whereof there be many) as geue dolour and difliking to the eare and minde, by any foule indecencie or difproportion of founde, fituation, or fence, they be called and not without caufe the vicious parts or rather heresies of language: wherefore the matter resteth much in the definition and acceptance of this word [*decorum*] for whatfoeuer is fo, cannot iuftly be mifliked. In which refpect it may come to paffe that what the Grammarian fetteth downe for a viciofitee in fpeech may become a vertue and no vice, contrariwife his commended figure may fall into a reprochfull fault: the beft and moft affured remedy whereof is, generally to follow the faying of *Bias: ne quid nimis*. So as in keeping meafure, and not exceeding nor fhewing any defect in the vfe of his figures, he cannot lightly do amiffe, if he haue befides (as that muft needes be) a fpeciall regard to all circumftances of the perfon, place, time, caufe and purpofe he hath in hand, which being well obferued it eafily auoideth all the recited inconueniences, and maketh now and then very vice goe for a formall vertue in the exercife of this Arte.

CHAP. VIII.

Sixe points fet downe by our learned forefathers for a generall regiment of all good vtterance be it by mouth or by writing.



Vt before there had bene yet any precise obferuation made of figuratiue fpeeches, the firft learned artificers of language confidered that the bewtie and good grace of vtterance rested in no [fo] many pointes:

and whatsoeuer transgressed those lymits, they counted it for vitious ; and thereupon did set downe a manner of regiment in all speech generally to be obserued, consisting in sixe pointes. First they said that there ought to be kept a decent proportion in our writings and speech, which they termed *Analogia*. Secondly, that it ought to be voluble vpon the tongue, and tunable to the eare, which they called *Tafis*. Thirdly, that it were not tediously long, but brieve and compendious, as the matter might beare, which they called *Syntomia*. Fourthly, that it should cary an orderly and good construction, which they called *Synthesis*. Fiftly, that it should be a sound, proper and naturall speech, which they called *Ciriologia*. Sixtly, that it should be liuely and stirring, which they called *Tropus*. So as it appeareth by this order of theirs, that no vice could be committed in speech, keeping within the bounds of that restraint. But sir, all this being by them very well conceiued, there remayned a greater difficultie to know what this proportion, volubilitie, good construction, and the rest were, otherwise we could not be euer the more relieued. It was therefore of necessitie that a more curious and particular description should be made of euery manner of speech, either transgressing or agreeing with their said generall prescript. Whereupon it came to passe, that all the commendable parts of speech were set foorth by the name of figures, and all the illaudable partes vnder the name of vices, or viciosities, of both which it shall bee spoken in their places.

CHAP. IX.

How the Greeks first, and afterward the Latines, inuented new names for euery figure, which this Author is also enforced to doo in his vulgar.



He Greekes were a happy people for the freedome and liberty of their language, because it was allowed them to inuent any new name that they listed, and to peece many words together to make of

them one entire, much more significant than the single word. So among other things did they to their figurative speeches devise certaine names. The Latines came somewhat behind them in that point, and for want of convenient single wordes to expresse that which the Greeks could do by cobling many words together, they were faine to vse the Greekes still, till after many yeares that the learned Oratours and good Grammarians among the Romaines, as *Cicero*, *Varro*, *Quintilian*, and others strained themselves to giue the Greeke wordes Latin names, and yet nothing so apt and fitty. The same course are we driuen to follow in this description, since we are enforced to cull out for the vse of our Poet or maker all the most commendable figures. Now to make them knowen (as behoueth) either we must do it by th'original Greeke name or by the Latine, or by our owne. But when I consider to what sort of Readers I write, and how ill faring the Greeke terme would found, in the English eare, then also how short the Latines come to expresse manie of the Greeke originals. Finally, how well our language serueth to supplie the full signification of them both, I haue thought it no lesse lawfull, yea peraduenture vnder licence of the learned, more laudable to vse our owne naturall, if they be well chosē, and of proper signification, than to borrow theirs. So shall not our English Poets, though they be to seeke of the Greeke and Latin languages, lament for lack of knowledge sufficient to the purpose of this arte. And in case any of these new English names giuen by me to any figure, shall happen to offend. I pray that the learned will beare with me and to thinke the straungenesse thereof proceedes but of noueltie and disacquaintance with our eares, which in processe of tyme, and by custome will frame very well: and such others as are not learned in the primitiue languages, if they happen to hit vpon any new name of myne (so ridiculous in their opinion) as may moue them to laughter, let such persons, yet assure themselves that such names go as neare as may

be to their originals, or els serue better to the purpose of the figure then the very originall, referuing alwayes, that such new name should not be vnpleasant in our vulgar nor harsh vpon the tong: and where it shall happen otherwise, that it may please the reader to thinke that hardly any other name in our English could be found to serue the turne better. Againe if to auoid the hazard of this blame I should haue kept the Greeke or Latin still it would haue appeared a little too scholasticall for our makers, and a peece of worke more fit for clerkes then for Courtiers for whose instruction this trauaile is taken: and if I should haue left out both the Greeke and Latine name, and put in none of our owne neither: well perchance might the rule of the figure haue bene set downe, but no conuenient name to hold him in memory. It was therefore expedient we deuised for euery figure of importance his vulgar name, and to ioyn the Greeke or Latine originall with them; after that sort much better satisfying aswel the vulgar as the learned learner, and also the authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.

CHAP. X.

A diuision of figures, and how they serue in exornation of language.



And because our chiefe purpose herein is for the learning of Ladies and young Gentlemen, or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their priuate recreation to make now and then ditties of pleasure, thinking for our parte none other science so fit for them and the place as that which teacheth *beau semblant*, the chiefe profession aswell of Courting as of poesie: since to such manner of mindes nothing is more comberfome then tedious doctrines and schollarly methodes of discipline, we haue in our owne conceit deuised a new and strange modell of this arte, fitter to please the Court then the schoole,

and yet not vnneccessarie for all such as be willing themselves to become good makers in the vulgar, or to be able to iudge of other mens makings: wherefore, intending to follow the course which we haue begun, thus we say: that though the language of our Poet or maker be pure and clenly, and not disgraced by such vicious parts as haue bene before remembred in the Chapter of language, be sufficiently pleasing and commendable for the ordinarie vse of speech; yet is not the same so well appointed for all purposes of the excellent Poet, as when it is gallantly arrayed in all his colours which figure can set vpon it, therefore we are now further to determine of figures and figuratiue speeches. Figuratiue speech is a noueltie of language euidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing and figure it selfe is a certaine liuely or good grace set vpon wordes, speeches and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many manner of alterations in shape, in founde, and also in sence, sometime by way of furplufage, sometime by defect, sometime by disorder, or mutation, and also by putting into our speeches more pithe and substance, subtiltie, quicknesse, efficacie or moderation, in this or that fort tuning and tempring them, by amplification, abridgement, opening, closing, enforcing, meekening or otherwise disposing them to the best purpose: whereupon the learned clerks who haue written methodically of this Arte in the two master languages, Greeke and Latine, haue sorted all their figures into three rankes, and the first they bestowed vpon the Poet onely: the second vpon the Poet and Oratour indifferently: the third vpon the Oratour alone. And that first sort of figures doth serue th'eare onely and may be therefore called *Auricular*: your second serues the conceit onely and not th'eare, and may be called *sensable*, not sensible nor yet sententious: your third fort serues as well th'eare as the conceit and may be called *sententious figures*, because not only they properly apperteine to full sentences,

for bewtifying them with a currant and pleasant numerositie, but also giuing them efficacie, and enlarging the whole matter besides with copious amplifications. I doubt not but some busie carpers will scorne at my new deuised termes: *auricular* and *senfable*, saying that I might with better warrant haue vsed in their steads these words, *orthographicall* or *syntactickall*, which the learned Grammarians left ready made to our hands, and do importe as much as th'other that I haue brought, which thing peraduenture I deny not in part, and neuerthelesse for some causes thought them not so necessarie: but with these maner of men I do willingly beare, in respect of their laudable endeouour to allow antiquitie and flie innouation: with like beneuolence I trust they will beare with me writing in the vulgar speach and seeking by my nouelties to satisfie not the schoole but the Court: whereas they know very well all old things soone waxe stale and lothsome, and the new deuises are euer dainty and delicate, the vulgar instruction requiring also vulgar and communicable termes, not clerkly or vncouth as are all these of the Greeke and Latine languages primitiuelly receiued, vnlesse they be qualified or by much vse and custome allowed and our eares made acquainted with them. Thus then I say that *auricular* figures be those which worke alteration in th'eare by sound, accent, time, and slipper volubilitie in vtterance, such as for that respect was called by the auncients numerositie of speach. And not onely the whole body of a tale in a poeme or historie may be made in such sort pleasant and agreable to the eare, but also euery claufe by it selfe, and euery single word carried in a claufe, may haue their pleasant sweetenesse apart. And so long as this qualitie extendeth but to the outward tuning of the speach reaching no higher then th'eare and forcing the mynde little or nothing, it is that vertue which the Greeks call *Enargia* and is the office of the *auricular* figures to performe. Therefore as the members of language at large are whole sentences, and sentences are compact of claufes, and claufes of

words, and euery word of letters and fillables, so is the alteration (be it but of a fillable or letter) much materiall to the sound and sweetenesse of vtterance. Wherefore beginning first at the finallest alterations which rest in letters and fillables, the first sort of our figures *auricular* we do appoint to single words as they lye in language; the second to clausfes of speech; the third to perfit sentences and to the whole masse or body of the tale be it poeme or historie written or reported.

CHAP. XI.

Of auricular figures appertaining to single wordes and working by their diuers foundes and audible tunes alteration to the eare onely and not the mynde.



Word as he lieth in course of language is many wayes figured and thereby not a little altered in found, which consequently alters the tune and harmonie of a meeter as to the eare. And this alteration is sometimes by *adding* sometimes by *rabbating* of a fillable or letter to or from a word either in the beginning, middle or ending ioyning or vniyning of fillables and letters suppressing or confounding their seuerall foundes, or by misplacing of a letter, or by cleare exchange of one letter for another, or by wrong ranging of the accent. And your figures of addition or surpluse be three, videl. In the beginning, as to say: *I-doen*, for *doon*, *endanger*, for *danger*, *embolden*, for *bolden*.

In the middle, as to say *renuers*, for *reuers*, *mectery*, for *meetly*, *goldyllockes*, for *goldlockes*.

In th'end, as to say [*remembren*] for [*remembre*] [*spoken*] for [*spoke*]. And your figures of *rabbate* be as many, videl.

From the beginning, as to say [*twixt* for *betwixt*] [*gainfay* for *againfay*:] [*ill* for *euill*:]

From the middle, as to say [*paraunter* for *parauenture*] [*poorety* for *pouertie*] [*souraigne* for *soueraigne*] [*tane* for *taken*.]

From the end, as to say [*morne* for *morning*] [*bet* for *better*] and such like.

Your swallowing or eating vp one letter by another is when two vowels meete, whereof th'ones found goeth into other, as to say for *to attaine l'attaine*] for *forrow* and *smart for* and *smart*.]

Your displacing of a fillable as to say [*desier* for *desire*.] *fier* for *fire*.]

By cleare exchange of one letter or fillable for another, as to say *euermare* for *euermore*, *wrang* for *wrong*: *gould* for *gold*: *fright* for *fraight* and a hundred moe, which be commonly misused and strained to make rime.

By wrong ranging the accent of a fillable by which meane a short fillable is made long and a long short as to say *souerdine* for *souéraine*: *gratlous* for *grátious*: *endure* for *endüre*: *Salomon* for *Sólomon*.

These many wayes may our maker alter his wordes, and sometimes it is done for pleasure to giue a better found, sometimes vpon necessitie, and to make vp the rime. But our maker must take heed that he be not to bold specially in exchange of one letter for another, for vnlesse vsuall speach and custome allow it, it is a fault and no figure, and because these be figures of the smallest importaunce, I forbear to giue them any vulgar name.

CHAP. XII.

Of Auricular figures pertaining to clausfes of speech and by them working no little alteration to the eare.



AS your single wordes may be many waies transfigured to make the meetre or verse more tunable and melodious, so also may your whole and entire clausfes be in such fort contriued by the order of their construction as the eare may receiue a certaine recreation, although the mind for any noueltie of sence be little or nothing affected. And therefore al your figures of *grammaticall* construction, I accompt them but merely *auricular* in that they reach no further then the eare. To which there will appeare some sweete or vnfaery point to

offer you dolour or delight, either by some eident defect, or surplufage, or diforder, or immutation in the fame ſpeeches notably altering either the congruitie *grammaticall*, or the fence, or both. And firſt of thoſe that worke by defect, if but one word or ſome little portion of ſpeech be wanting, it may be ſupplied by ordinary vnderſtanding and vertue of the figure *Eclipſis*, as to ſay, *ſo early a man*, for [are ye] ſo early a man: he is to be intreated, for he is [*caſie*] to be intreated: I thanke God I am to liue like a Gentleman, for I am [*able*] to liue, and the Spaniard ſaid in his deuife of armes *acuerdo oluido*, I remember I forget whereas in right congruitie of ſpeech it ſhould be. I remember [that I [doo] forget. And in a deuife of our owne [*empechement pur a choiſon*] a let for a furdurance whereas it ſhould be ſaid [*viſe*] a let for a furdurance, and a number more like ſpeeches defectiue, and ſupplied by common vnderſtanding.

Eclipſis
or the
Figure of de-
fault.

But if it be to mo clauſes then one, that ſome ſuch word be ſupplied to perfit the congruitie or fence of them all, it is by the figure [*Zeugma*] we call him the [*ſingle ſupplie*] becauſe by one word we ſerue many clauſes of one congruitie, and may be likened to the man that ſerues many maiſters at once, but all of one country or kindred: as to ſay.

Zeugma
or the
Single ſupply.

Fellowes and friends and kinne forſooke me quite.

Here this word forſooke ſatiſfieth the congruitie and fence of all three clauſes, which would require euery of them aſmuch. And as we ſetting forth her Maieſties regall petigree, ſaid in this figure of [*Single ſupplie*.]

Her graundſires Father and Brother was a King

Her mother a crowned Queene, her Siſter and her ſelfe.

Whereas ye ſee this one word [*was*] ſerues them all in that they require but one congruitie and fence.

Yet hath this figure of [*Single ſupply*] another propertie, occaſioning him to change now and then his name: by the order of his ſupplie, for if it be placed

in the forefront of all the feuerall claufes whom he is to
Prozeugma, ferue as a common feruitour, then is he
 or the called by the Greeks *Prozeugma*, by vs the
 Ringleader. Ringleader : thus

Her beautie perst mine eye, her speech mine wofull hart :
Her preſence all the powers of my diſcourſe. etc.

Where ye fee that this one word [*perſt*] placed in
 the foreward, ſatiſfieth both in ſence and congruitie all
 thoſe other clauſes that followe him.

And if ſuch word of ſupplie be placed in
Mezozeugma the middle of all ſuch clauſes as he ſerues :
 or the it is by the Greekes called *Mezozeugma*, by
 Middle mar- vs the [*Midalemarcher*] thus :

Faire maydes beautie (alack) with yeares it weares away.
And with wether and ſicknes, and ſorrow as they ſay.

Where ye fee this word [*weares*] ſerues one clauſe
 before him, and two clauſes behind him, in one and
 the ſame ſence and congruitie. And in this verſe,

Either the troth or talke nothing at all.

Where this word [*talke*] ſerues the clauſe before and
 alſo behind. But if ſuch ſupplie be placed after all

the clauſes, and not before nor in the mid-
Hypozeugma dle, then is he called by the Greeks *Hypo-*
 or the zeugma, and by vs the [*Rerewarder*] thus :

My mates that vvont, to keepe me companie,
And my neighbours, vvho dwell next to my vvall,
The friends that ſvvare, they vvould not ſlicke to die
In my quarrell : they are fled from me all.

Where ye fee this word [*fled from me*] ſerue all the
 three clauſes requiring but one congruitie and ſence.
 But if ſuch want be in fundrie clauſes, and of feuerall
 congruities or ſence, and the ſupplie be made to ſerue

them all, it is by the figure *Sillepſis*, whom
Sillepſis, for that reſpect we call the [*double ſupplie*]
 or the
 Double ſupplie. conceiuing, and, as it were, comprehending

vnder one, a ſupplie of two natures, and may be likened
 to the man that ſerues many maſters at once, being of
 ſtrange Countries or kinreds, as in theſe verſes, where
 the lamenting widow ſhewed the Pilgrim the graues in
 which her husband and children lay buried.

*Here my sweete sonnes and daughters all my blisse,
Yonder mine owne deere husband buried is.*

Where ye see one verbe singular supplyeth the plural and singular, and thus

*Iudge ye louers, if it be strange or no :
My Ladie laughs for ioy, and I for wo.*

Where ye see a third person supplie himselfe and a first person. And thus,

*Madame ye neuer shewed your selfe vntrue,
Nor my deserts would euer suffer you.*

Viz. to show. Where ye see the moode Indicatiue supply him selfe and an Infinitive. And the like in these other.

*I neuer yet failde you in constancie,
Nor neuer doo intend vntill I die.*

Viz. [to show.] Thus much for the congruitie, now for the fence. One wrote thus of a young man, who slew a villaine that had killed his father, and rauished his mother.

*Thus valiantly and with a manly minde,
And by one seate of euerlasting fame,
This lustie lad fully requited kinde,
His fathers death, and eke his mothers shame.*

Where ye see this word [*requite*] serue a double fence: that is to say, to reuenge, and to satisfie. For the parents iniurie was reuenged, and the duetie of nature performed or satisfied by the childe. But if this supplie be made to fundrie claufes, or to one clause fundrie times iterated, and by seuerall words, so as euery clause hath his owne supplie: then is it called by the Greekes *Hypozeuxis*, we call him the substitute after his originall, and is a supplie with iteration, as thus :

Hypozeuxis.
or the
Substitute.

*Vnto the king she went, and to the king she said,
Mine owne liege Lord behold thy poore handmaid.*

Here [*went to the king*] and [*said to the king*] be but one clause iterated with words of fundrie supply. Or as in these verses following.

My Ladie gaue me, my Ladie wiſt not what,
M

*Geuing me leaue to be her Soueraine :
For by such gift my Ladie hath done that,
Which vvhilest she liues she may not call againe.*

Here [*my Ladie gaue*] and [*my Ladie vvist*] be supplies with iteration, by vertue of this figure.

Ye haue another *auricular* figure of defect, and is when we begin to speake a thing, and breake of in the middle way, as if either it needed no further to be spoken of, or that we were ashamed, or afraide to speake it out. It is also sometimes done by way of threatning, and to shew a moderation of anger. The Greekes call him *Aposiopesis*.
Aposiopesis.
or the
Figure of silence. I, the figure of silence, or of interruption, indifferently.

If we doo interrupt our speech for feare, this may be an example, where as one durst not make the true report as it was, but staid halfe way for feare of offence, thus :

*He said yon were, I dare not tell you plaine :
For words once out, neuer returne againe.*

If it be for shame, or that the speaker suppose it would be indecent to tell all, then thus: as he that said to his sweete hart, whom he checked for secretly whispering with a suspected person.

*And did ye not come by his chamber dore ?
And tell him that : goe to, I say no more.*

If it be for anger or by way of manace or to show a moderation of wrath as the graue and discreeter sort of men do, then thus.

*If I take you with such another cast
I sweare by God, but let this be the last.*

Thinking to haue said further viz. I will punish you. If it be for none of all these causes but vpon some sodaine occasion that moues a man to breake of his tale, then thus.

*He told me all at large : lo yonder is the man
Let himsele tell the tale that best tell can.*

This figure is fit for phantastickall heads and such as be sodaine or lacke memorie. I know one of good

learning that greatly blemisheth his discretion with this maner of speach : for if he be in the graueſt matter of the world talking, he will vpon the ſodaine for the flying of a bird ouerthwart the way, or ſome other ſuch ſleight cauſe, interrupt his tale and neuer returne to it againe.

Ye haue yet another maner of ſpeech purporting at the firſt bluſh a defect which afterward is ſupplied, the Greekes call him *Prolepſis*, we the Propounder, or the Explainer which ye will : becauſe he workes both effectes, as thus, where in certaine verſes we deſcribe the triumphant enter-view of two great Princeſſes thus.

Prolepſis.
or the
Propounder.

*Theſe two great Queenes, came marching hand in hand,
Vnto the hall, where ſtore of Princes ſtand :
And people of all countreys to behold,
Coronis all clad, in purple cloth of gold :
Celiar in robes, of ſiluer tiſſew vvhite,
With rich rubies, and pearles all bedighte.*

Here ye ſee the firſt propoſition in a fort defectiue and of imperfect fence, till ye come by diuiſion to exp- plane and enlarge it, but if we ſhould follow the originall right, we ought rather to call him the foreſtaller, for like as he that ſtandes in the market way, and takes all vp before it come to the market in groſſe and ſells it by retaile, ſo by this maner of ſpeech our maker fetts down before all the matter by a brief propoſition, and afterward explanes it by a diuiſion more particularly.

By this other example it appeares alſo.

*Then deare Lady I pray you let it bee,
That our long loue may lead vs to agree :
Me ſince I may not vved you to my vviſe,
To ſerue you as a miſtreſſe all my life :
Ye that may not me for your husband haue,
To clayme me for your ſeruant and your ſlaue.*

CHAP. XII[I].

Of your figures Auricular vworking by disorder.

*Hiperbaton,
or the
Trespasser.*



Oall their speaches which wrought by disorder the Greekes gaue a general name [*Hiperbaton*] as much to say as the [*trespasser*] and because such disorder may be committed many wayes it receiueh fundry particulars vnder him, whereof some are onely proper to the Greekes and Latines and not to vs, other some ordinarie in our maner of speaches, but so foule and intollerable as I will not seeme to place them among the figures, but do raunge them as they deserue among the vicious or faultie speaches.

Your first figure of tollerable disorder is [*Parenthesi*] or by an English name the [*Insertour*] and is when ye will seeme for larger information or some other purpose, to peece or graffe

*Parenthesia,
or the
Insertour.*

in the middest of your tale an vnecessary parcell of speach, which neuerthelesse may be thence without any detriment to the rest. The figure is so common that it needeth none example, neuerthelesse because we are to teache Ladies and Gentlewomen to know their schoole points and termes appertaining to the Art, we may not refuse to yeeld examples euen in the plainest cases, as that of maister *Diars* very aptly.

*But now my Deere (for so my loue makes me to call you still)
That loue I say, that lucklesse loue, that vworks me all this ill.*

Also in our Eglogue intituled *Elpine*, which we made being but eightene yeares old, to king *Edvard* the sixt a Prince of great hope, we surmised that the Pilot of a ship answering the King, being inquisitiue and desirous to know all the parts of the ship and tackle, what they were, and to what vse they serued, vning this infertion or Parenthesis.

*Soueraigne Lord (for vvhy a greater name
To one on earth no mortall tongue can frame
No statelie stile can giue the practisid perne :*

To one on earth conuerfant among men.)

And so proceedes to answere the kings question?

The shippe thou seest sayling in sea so large, etc.

This infertion is very long and vtterly impertinent to the principall matter, and makes a great gappe in the tale, neuerthelesse is no disgrace but rather a bewtie and to very good purpose, but you must not vse such insertions often nor to thick, nor those that bee very long as this of ours, for it will breede great confusion to haue the tale so much interrupted.

Ye haue another manner of disordered speach, when ye misplace your words or claufes and set that before which should be behind, *et è conuerso*, we call it in English prouerbe, the cart before the horse, the Greeks call it *Histeron proteron*, Histeron proteron, or the Preposterous. we name it the Preposterous, and if it be not too much vsed is tollerable inough, and many times scarce perceiueable, vnlesse the sence be thereby made very absurd: as he that described his manner of departure from his mistresse, said thus not much to be misliked.

I kist her cherry lip and tooke my leaue:

For I tooke my leaue and kist her: And yet I cannot well say whether a man vse to kisse before hee take his leaue, or take his leaue before he kisse, or that it be all one busines. It seemes the taking leaue is by vsing some speach, intreating licence of departure: the kisse a knitting vp of the farewell, and as it were a testimoniall of the licence without which here in England one may not presume of courtesie to depart, let yong Courtiers decide this controuerfie. One describing his landing vpon a strange coast, sayd thus preposterously.

When we had climbd the clifs, and were a shore,

Whereas he should haue said by good order.

When we were come a shore and clymed had the clifs

For one must be on land ere he can clime. And as another said:

My dame that bred me vp and bare me in her vvombe.

Whereas the bearing is before the bringing vp. All your other figures of disorder because they rather seeme

deformities then bewties of language, for so many of them as be notoriously vndecent, and make no good harmony, I place them in the Chapter of vices hereafter following.

CHAP. XIII.

Of your figures Auricular that worke by Surplusage.



Our figures *auricular* that worke by surplusage, such of them as be materiall and of importaunce to the sence or bewtie of your language, I referre them to the harmonicall speeches of oratours among the figures rhetoricall, as be those of repetition, and iteration or amplification. All other sorts of surplusage, I accompt rather vicious then figuratiue, and therefore not melodious as shalbe remembered in the chapter of viciouities or faultie speeches.

CHAP. XV.

Of auricular figures working by exchange.

Enallage.
or the
Figure of ex-
change.



Our figures that worke *auricularly* by exchange, were more obseruable to the Greekes and Latines for the brauenesse of their language, ouer that our is, and for the multiplicite of their Grammaticall accidents, or verball affects, as I may terme them, that is to say, their diuers cases, moodes, tenfes, genders, with variable terminations, by reason whereof, they changed not the very word, but kept the word, and changed the shape of him onely, vsing one case for another, or tense, or person, or gender, or number, or moode. We, hauing no such varietie of accidents, haue little or no vse of this figure. They called it *Enallage*.

But another sort of exchange which they had, and very pretty, we doe likewise vse, not changing one word for another, by their accidents or cases, as the *Enallage*: nor by the places, as the [*Preposterous*] but changing their true construction and application, whereby the sence is quite

Hipallage.
or the
Changeling.

peruerted and made very absurd: as, he that should say, for *tell me troth and lie not, lie me troth and tell not. For come dine vvith me and slay not, come slay vvith me and dine not.*

A certaine piteous loue, to moue his mistres to compassion, wrote among other amorous verses, this one.

Madame, I set your eyes before mine vvoes.

For, mine woes before your eyes, spoken to th'intent to winne fauour in her sight.

But that was pretie of a certaine forrie man of law, that gaue his Client but bad counsell, and yet found fault with his fee, and said: my fee, good frend, hath deserued better counsell. Good master, quoth the Client, if your selfe had not said so, I would neuer haue beleueed it: but now I thinke as you doo. The man of law perceiuing his error, I tell thee (quoth he) my counsell hath deserued a better fee. Yet of all others was that a most ridiculous, but very true exchange, which the yeoman of London vsed with his Sergeant at the Mace, who said he would goe into the countrie, and make merry a day or two, while his man plyed his busines at home: an example of it you shall finde in our Enterlude entituled Lustie London: the Sergeant, for sparing of hors-hire, said he would goe with the Carrier on foote. That is not for your worship, saide his yeoman, whereunto the Sergeant replied.

I vvot vvhat I meane Iohn, it is for to slay

And company the knaue Carrier, for loosing my vvay.

The yeoman thinking it good manner to soothe his Sergeant, said againe.

I meane vvhat I vvot Sir, your best is to hie,

And carrie a knaue vvith you for companie.

Ye see a notorious exchange of the construction, and application of the words in this: *I vvot vvhat I meane*; and *I meane vvhat I vvot*, and in the other, *company the knaue Carrier*, and *carrie a knaue in your companie*. The Greekes call this figure [*Hipallage*] the Latins *Submutatio*, we in our vulgar may call him the [*vnder-change*] but I had rather haue him called the [*Change-*

ling] nothing at all sweruing from his originall, and much more aptly to the purpose, and pleasanter to beare in memory: specially for your Ladies and pretie mistresses in Court, for whose learning I write, because it is a terme often in their mouthes, and alluding to the opinion of Nurfes, who are wont to say, that the Fayries vse to steale the fairest children out of their cradles, and put other ill faouered in their places, which they called changelings, or Elfs: so, if ye mark, doeth our Poet, or maker play with his wordes, vsing a wrong construction for a right, and an absurd for a sensible, by manner of exchange.

CHAP. XVI.

Of some other figures vvhich because they serue chiefly to make the meeters tunable and melodious, and affect not the minde but very little, be placed among the auricular.

*Omoioteleton,
or the
Like loose.*



He Greekes vsed a manner of speech or writing in their profes, that went by clausfes, finishing the words of like tune, and might be by vsing like cases, tenses, and other points of consonance, which they called *Omoioteleton*, and is that wherin they neereft approached to our vulgar ryme, and may thus be expreffed.

*Weeping creeping beseeching I vvan,
The loue at length of Lady Lucian.*

Or thus if we speake in prose and not in meetre.

*Mischaunces ought not to be lamented,
But rather by vvisedome in time prevented:
For such mishappes as be remediless,
To sorrowv them it is but foolishnesse:
Yet are vve all so frayle of nature,
As to be greeued vvith euery displeasure.*

The craking Scotts as the Cronicle reportes at a certaine time made this bald rime vpon the English-men.

*Long beards hartlesse,
Painted hoodes vvillesse:*

*Gay coates gracelesse,
Make all England thriftlesse.*

Which is no perfit rime in deede, but claufes finifhing in the felf fame tune: for a rime of good fimphonie fhould not conclude his concords with one and the fame terminant fillable, as *leff, leff, leff*, but with diuers and like terminants, as *lef, pref, mef*, as was before declared in the chapter of your cadences, and your claufes in profe fhould neither finifh with the fame nor with the like terminants, but with the contrary as hath bene fhewed before in the booke of proportions; yet many vfe it otherwife, neglecting the Poeticall harmonie and skill. And th'Earle of *Surrey* with Syr *Thomas Wyat*, the moft excellent makers of their time, more peraduenture refpecting the fitneffe and ponderofitie of their wordes then the true cadence or fimphonie, were very licencious in this point. We call this figure following the originall, the [*like loofe*] alluding to th'Archers terme who is not faid to finifh the feate of his fhott before he giue the loofe, and deliuer his arrow from his bow, in which refpect we vfe to fay marke the loofe of a thing for marke the end of it.

Ye do by another figure notably affect th'eare when ye make euery word of the verfe to begin with a like letter, as for example in this verfe written in an *Epithaphe* of our making.

Parimion,
or the
Figure of like
letter.

*Time tried his truth his trauailes and his trust,
And time to late tried his integritie.*

It is a figure much vfed by our common rimers, and doth well if it be not too much vfed, for then it falleth into the vice which fhallbe hereafter fpoken of called *Tautologia*.

Ye haue another fort of fpeech in a maner defectiue becaufe it wants good band or coupling, and is the figure [*Afyndeton*] we call him [*loofe language*] and doth not a litle alter th'eare as thus.

Afyndeton,
or the
Loofe language.

I fawv it, I faid it, I vvill fvvveare it.

Cæsar the Dictator vpon the victorie hee obtained against *Pharnax* king of *Bithinia* shewing the celeritie of his conquest, wrate home to the Senate in this tenour of speach no lesse swift and speedy then his victorie.

Veni, vidi, vici,

I came, I saw, I ouercame.

Meaning thus I was no sooner come and beheld them but the victorie fell on my side.

The Prince of Orenge for his deuise of Armes in banner displayed against the Duke of Alua and the Spaniards in the Low-countrey vsed the like maner of speach.

Pro Rege, pro lege, pro grege,

For the king, for the commons, for the countrey lawes.

It is a figure to be vsed when we will seeme to make hast, or to be earnest, and these examples with a number more be spoken by the figure of [*lose language*.]

Quite contrary to this ye haue another maner of construction which they called [*Polisindeton*]
Polisindeton, struction which they called [*Polisindeton*]
 or the we may call him the [*couple clause*] for that
 Couple clause. euery clause is knit and coupled together
 with a coniunctiue thus.

And I saw it, and I say it and I

Will sweare it to be true.

So might the Poetrie of *Cæsar* haue bene altered thus.

I came, and I saw, and I ouercame.

One wrote these verses after the same sort.

For in her mynde no thought there is,

But how she may be true iwis :

And tenders thee and all thy heale,

And wisheth both thy health and weale :

And is thine owne, and so she sayes,

And cares for thee ten thousand wayes.

Ye haue another maner of speach drawn out at length and going all after one tenure and with an imperfect fence till you come to the last word or verse which concludes the whole premisses with a perfit fence and full periode, the

Irmus,
 or the
 Long loose.

Greeks call it *Irmus*, I call him the [*long loose*] thus appearing in a dittie of Sir *Thomas Wyat* where he describes the diuers distempers of his bed.

*The restlesse state renuer of my smart,
The labours salue increasing my sorrow :
The bodies ease and troubles of my hart,
Quietour of mynde mine vnquiet foe :
Forgetter of paine remembrer of woe,
The place of sleepe wherein I do but wake :
Besprent with teares my bed I thee forsake.*

Ye see here how ye can gather no perfection of sence in all this dittie till ye come to the last verse in these wordes *my bed I thee forsake*. And in another Sonet of *Petrarcha* which was thus Englished by the same Sir *Thomas Wyat*.

*If weaker care if sodaine pale collour,
If many sighes with little speach to plaine :
Now ioy now woe, if they my ioyes distaine,
For hope of small, if much to feare therefore,
Be signe of loue then do I loue againe.*

Here all the whole sence of the dittie is suspended till ye come to the last three wordes, *then do I loue againe*, which finisheth the song with a full and perfit sence.

When ye will speake giuing euery person or thing besides his proper name a qualitie by way of addition whether it be of good or of bad it is a figuratiue speach of audible alteration, so is it also of sence as to say.

*Epitheton,
or the
Qualifier.*

*Fierce Achilles, wise Nestor wilie Vlysses,
Diana the chaste and thou louely Venus :
With thy blind boy that almost neuer misses,
But hits our hartes when he leuels at vs.*

Or thus commending the Isle of great Brittain.

*Albion hugest of Westerne Ilands all,
Soyle of sweete ayre and of good store :
God send we see thy glory neuer fall,
But rather dayly to grow more and more.*

Or as we sang of our Soueraigne Lady giuing her these Attributes besides her proper name.

*Elizabeth regent of the great Brittain Ile,
Honour of all regents and of Queenes.*

But if we speake thus not expresseing her proper name *Elizabeth*, videl.

The English Diana, the great Britton mayde.

Then it is not by *Epitheton* or figure of Attribution but by the figures *Antonomasia*, or *Periphrasis*.

Ye haue yet another manner of speach when ye will
Endiadis, seeme to make two of one not thereunto
or the constrained, which therefore we call the figure
Figure of of Twynnes, the Greekes *Endiadis* thus.
Twynnes.

Not you coy dame your lowers nor your lookes.

For [*your lowering lookes.*] And as one of our ordinary rimers said.

*Of fortune nor her frowning face,
I am nothing agast.*

In stead, of [*fortunes frowning face.*] One praying the Neapolitans for good men at armes, said by the figure of Twynnes thus.

*A proud people and wise and valiant,
Fiercely fighting with horses and with barbes :
By whose proves the Romain Prince did daunt,
Wild Affricanes and the lawlesse Alarbes :
The Nubiens marching vvith their armed cartes,
And sleaing a farre vvith venim and vvith dartes.*

Where ye see this figure of Twynnes twice vsed, once when he said *horses and barbes* for barbd horses: againe when he saith with *venim* and with *dartes* for venomous dartes.

CHAP. XVI[*I*].

*Of the figures which we call Sensable, because they alter
and affect the minde by alteration of sence,
and first in single wordes.*



He eare hauing receiued his due satisfaction by the *auricular* figures, now must the minde also be ferued, with his naturall delight by figures *sensible* such as by alteration of intendmentes affect the cour-

age, and geue a good liking to the conceit. And first, single words haue their fence and vnderstanding altered and figured many wayes, to wit, by transport, abuse, crosse-naming, new naming, change of name. This will seeme very darke to you, vnlesse it be otherwise explained more particularly: and first of *Metaphora*, *Transport*. There is a kinde of wresting ^{or the} of a single word from his owne right signifi- ^{Figure of trans-} cation, to another not so naturall, but yet of some affinitie or conueniencie with it, as to say, *I cannot digest your vnkinde words*, for I cannot take them in good part: or as the man of law said, *I feelee you not*, for I vnderstand not your case, becaufe he had not his fee in his hand. Or as another said to a mouthy Aduocate, *why barkest thou at me so sore?* Or to call the top of a tree, or of a hill, the crowne of a tree or of a hill: for in deede *crowne* is the highest ornament of a Princes head, made like a clofe garland, or els the top of a mans head, where the haire windes about, and becaufe such terme is not applyed naturally to a tree, or to a hill, but is transported from a mans head to a hill or tree, therefore it is called by *metaphore*, or the figure of *transport*. And three causes moues vs to vse this figure, one for necessitie or want of a better word, thus:

*As the drie ground that thirstes after a shower
Seemes to reioyce when it is well iwet,
And speedely brings foorth both grasse and flower,
If lacke of sunne or season doo not let.*

Here for want of an apter and more naturall word to declare the drie temper of the earth, it is said to thirst and to reioyce, which is onely proper to liuing creatures, and yet being so inuerted, doth not so much swerue from the true sence, but that euery man can easilie conceiue the meaning thereof.

Againe, we vse it for pleasure and ornament of our speech, as thus in an Epitaph of our owne making, to the honourable memorie of a deere friend, Sir *Iohn Throgmorton*, knight, Iustice of Chester, and a man of many commendable vertues.

*Whom vertue rerde, enuy hath ouerthrowen
And lodged full low, vnder this marble stone:
Ne neuer were his values so well known,
Whilest he liued here, as now that he is gone.*

Here these words, *rerde*, *ouerthrowen*, and *lodged*, are inuerted, and *metaphorically* applyed, not vpon necessitie, but for ornament onely, afterward againe in these verses.

*No funne by day that euer saw him rest
Free from the toyles of his so busie charge,
No night that harbourd rankor in his breast,
Nor merry moode, made reason runne at large.*

In these verses the inuersion or metaphore, lyeth in these words, *saw*, *harbourd*, *run*: which naturally are applyed to liuing things, and not to insensible: as, the *funne*, or the *night*: and yet they approach so neere, and so conueniently, as the speech is thereby made more commendable. Againe, in moe verses of the same Epitaph, thus.

*His head a source of grauitie and sence,
His memory a shop of ciuill arte:
His tongue a streame of sugred eloquence,
Wisdome and meekenes lay mingled in his harte,*

In which verses ye see that these words, *source*, *shop*, *stud*, *sugred*, are inuerted from their owne signification to another, not altogether so naturall, but of much affinitie with it.

Then also do we it sometimes to enforce a sence and make the word more significatiue: as thus,

*I burne in loue, I freeze in deadly hate
I swimme in hope, and sinke in deepe dispaire.*

These examples I haue the willinger giuen you to set forth the nature and vse of your figure metaphore, which of any other being choisly made, is the most commendable and most common.

But if for lacke of naturall and proper terme or worde we take another, neither naturall nor proper and do vntruly applie it to the thing which we would seeme to expresse, and

Catachresis,
or the
Figure of abuse.

without any iust inconuenience, it is not then spoken by this figure *Metaphore* or of *inuerſion* as before, but by plaine abuſe, as he that bad his man go into his library and fet him his bowe and arrowes, for in deede there was neuer a booke there to be found, or as one ſhould in reproch ſay to a poore man, thou raskall knaue, where *raskall* is properly the hunters terme giuen to young deere, leane and out of ſeaſon, and not to people : or as one ſaid very pretily in this verſe.

I lent my loue to loſſe, and gaged my life in vaine.

Whereas this worde *lent* is properly of mony or ſome ſuch other thing, as men do commonly borrow, for uſe to be repayed againe, and being applied to loue is vtterly abuſed, and yet very commendably ſpoken by vertue of this figure. For he that loueth and is not beloued againe, hath no leſſe wrong, than he that lendeth and is neuer repayde.

Now doth this vnderſtanding or ſecret conceyt reach many times to the only nomination of perſons or things in their names, as of men, or mountaines, ſeas, countries and ſuchlike, in which reſpect the wrong naming, or otherwiſe naming of them then is due, carieth not onely an alteration of ſence but a neceſſitie of intendment figuratiuely, as when we cal loue by the name of *Venus*, fleſhly luſt by the name of *Cupid*, bicauſe they were ſuppoſed by the auncient poets to be authors and kindlers of loue and luſt : *Vulcane* for fire, *Ceres* for bread : *Bacchus* for wine by the ſame reaſon ; alſo if one ſhould ſay to a ſkilfull craſtesman knowen for a glutton or common drunkard, that had ſpent all his goods on riot and delicate fare.

Metonymia,
or the
Misnamer.

Thy hands they made thee rich, thy pallat made thee poore.

It is ment, his trauaile and arte made him wealthie, his riotous life had made him a beggar : and as one that boated of his houſekeeping, ſaid that neuer a yeare paſſed ouer his head, that he drank not in his houſe euery moneth foure tonnes of beere, and one hogſhead of wine, meaning not the caſkes or veſſels,

but that quantitie which they conteyned. Theſe and ſuch other ſpeeches, where ye take the name of the Author for the thing it ſelfe; or the thing containing, for that which is contained, and in many other caſes do as it were wrong name the perſon or the thing. So neuertheleſſe as it may be vnderſtood, it is by the figure *metonymia*, or miſnamer.

And if this manner of naming perſons or things be not by way of miſnaming as before, but by a conuenient difference, and ſuch as is true or eſteemed and likely to be true, it is then called not *metonimia*, but *antonomaſia*, or the Surnamer, (not the miſnamer, which might extend to any other thing aſwell as to a perſon) as he that would ſay: not king Philip of Spaine, but the Weſterne king, becauſe his dominion lieth the furdeſt Weſt of any Chriſten prince: and the French king the great *Vallois*, becauſe ſo is the name of his houſe, or the Queene of England, *The maiden Queene*, for that is her hieſt peculiar among all the Queenes of the world, or as we ſaid in one of our *Partheniades*, the *Bryton mayde*, becauſe ſhe is the moſt great and famous mayden of all Brittain: thus,

But in chaste ſtile, am borne as I weene

To blazon ſooth the Brytton mayden Queene.

So did our forefathers call *Henry the firſt*, *Beauclerke*, *Edmund Ironſide*, *Richard cœur de lion*: *Edward the Confeſſor*, and we of her Maieſtie *Elizabeth* the peaſible.

Then alſo is the fence figuratiue when we deuife a new name to any thing conſonant, as neere as we can to the nature thereof, as to ſay: *ſaſhing of lightning*, *claſhing of blades*, *clinking of fetters*, *chinking of mony*: and as the poet *Virgil* ſaid of the ſounding a trumpet, *ta-ra-tant, tara-tantara*, or as we giue ſpecial names to the voices of dombe beaſts, as to ſay, a horſe neigheth, a lyon brayes, a ſwine grunts, a hen cackleth, a dogge howles, and a hundreth mo ſuch new names as any man hath libertie to

Onomatopœia,
or the
New namer.

deuife, fo it be fittie for the thing which he couets to exprefse.

Your *Epitheton* or *qualifier*, whereof we fpake before, placing him among the figures *auricular*, now becaufe he ferues alfo to alter and enforce the fence, we will fay fomewhat more of him in this place, and do conclude that he muft be apt and proper for the thing he is added vnto, and nōt difagreeable or repugnant, as one that faid: *darke difdaine*, and *miferable pride*, very abfurdly, for difdaine or difdained things cannot be faid darke, but rather bright and cleere, becaufe they be beholden and much looked vpon, and pride is rather enuied then pitied or miserable, vnleffe it be in Chriftian charitie, which helpeth not the terme in this cafe. Some of our vulgar writers take great pleasure in giuing Epithets and do it almoft to euery word which may receiue them, and ſhould not be fo, yea though they were neuer fo propre and apt, for ſometimes wordes ſuffered to go ſingle, do giue greater fence and grace than words qualified by attributions do.

Epitheton,
or the
Qualifier o-
therwife the fi-
gure of Attri-
bution.

But the fence is much altered and the hearers conceit ſtrangely entangled by the figure *Metalepsis*, which I call the *farfet*, as when we had rather fetch a word a great way off then to vſe one nerer hand to exprefse the matter aſwell and plainer. And it ſeemeth the deuifer of this figure, had a defire to pleaſe women rather then men: for we vſe to ſay by manner of Prouerbe: things farrefet and deare bought are good for Ladies: ſo in this manner of ſpeech we vſe it, leaping ouer the heads of a great many words, we take one that is furdeſt off, to vtter our matter by: as *Medea* curſing hir firſt acquaintance with prince *Iafon*, who had very vnkindly forfaken her, ſaid:

Metalepsis,
or the
Farrefet.

Woe worth the mountaine that the maſle bare
Which was the firſt cauſer of all my care.

Where ſhe might aſwell haue ſaid, woe worth our firſt meeting, or woe worth the time that *Iafon* arriued with his ſhip at my fathers cittie in *Colchos*, when he

N

tooke me away with him, and not so farre off as to curse the mountaine that bare the pinetree, that made the mast, that bare the sailes, that the ship failed with, which caried her away. A pleafant Gentleman came into a Ladies nursery, and faw her for her owne pleasure rocking of her young child in the cradle, and fayd to her :

*I speake it Madame without any mocke,
Many a fuch cradell may I see you rocke.*

Gods passion hourfon said she, would thou haue me beare mo children yet, no *Madame* quoth the Gentleman, but I would haue you liue long, that ye might the better pleasure your friends, for his meaning was that as euery cradle signified a new borne childe, and euery child the leasure of one yeares birth, and many yeares a long life : so by wishing her to rocke many cradels of her owne, he wished her long life. *Virgill* said :

Post multas mea regna videns mirabor aristas.

Thus in English.

*After many a stubble shall I come
And wonder at the fight of my kingdome.*

By stubble the Poet vnderstoode yeares, for haruests come but once euery yeare, at least wayes with vs in Europe. This is spoken by the figure of farre-set. *Metalepsis*.

And one notable meane to affect the minde, is to inforce the fence of any thing by a word of more than ordinary efficacie, and neuertheless is not apparant, but as it were, secretly implied, as he that said thus of a faire Lady.

O rare beautie, O grace, and curtesie.

And by a very euill man thus.

O sinne it selfe, not wretch, but wretchednes.

Whereas if he had said thus, *O gracious, courteous and beautifull woman*: and, *O sinfull and wretched man*, it had bene all to one effect, yet not with such force and efficacie, to speake by the denominatiue, as by the thing it selfe.

As by the former figure we vse to enforce our fence,

so by another we temper our fence with wordes of such moderation, as in appearaunce it abateth it but not in deede, and is by the figure *Liptote*, which therefore I call the *Moderator*, and becomes vs many times better to speake in that sort qualified, than if we spake it by more forcible termes, and neuertheles is equipolent in fence, thus.

Liptote,
or the
Moderatour.

I know you hate me not, nor wish me any ill.

Meaning in deede that he loued him very well and dearely, and yet the words doe not expresse so much, though they purport so much. Or if you would say, I am not ignorant, for I know well inough. Such a man is no foole, meaning in deede that he is a very wife man.

But if such moderation of words tend to flattery, or foothing, or excusing, it is by the figure *Paradiastole*, which therefore nothing improperly we call the *Curry-fauell*, as when we make the best of a bad thing, or turne a signification to the more plaufible fence: as, to call an vnthrif, a liberall Gentleman: the foolish-hardy, valiant or courageous: the niggard, thrif, a great riot, or outrage, an youthfull pranke, and such like termes: moderating and abating the force of the matter by craft, and for a pleasing purpose, as appeareth by these verses of ours, teaching in what cases it may commendably be vsed by Courtiers.*

Paradiastole,
or the
Curry fauell.

But if you diminish and abbase a thing by way of spight and mallice, as it were to depraue it, such speech is by the figure *Meiosis* or the *disabler* spoken of hereafter in the place of *sententious* figures.

Meiosis,
or the
Disabler.

A great mountaine as bigge as a molehill,

A heauy burthen perdy, as a pound of fethers.

But if ye abase your thing or matter by ignorance or error in the choise of your word, then is it by vicious maner of speech called *Tapinosis*, whereof ye shall haue examples in the chapter of vices hereafter following.

Tapinosis,
or the
Abbaser.

* These verses of the Author do not appear in the Text.—Ed.

Then againe if we vse such a word (as many times we doe) by which we driue the hearer to conceiue more or lesse or beyond or otherwise then the letter expresseth, and it be not by vertue of the former figures *Metaphore* and *Abase* and the rest, the Greeks then call it *Synecdoche*, the Latines *sub intellectu* or vnderstanding, for by part we are enforced to vnderstand the whole, by the whole part, by many things one thing, by one, many, by a thing precedent, a thing consequent, and generally one thing out of another by maner of contrariety to the word which is spoken, *aliud ex alio*, which because it seemeth to aske a good, quick, and pregnant capacitie, and is not for an ordinarie or dull wit so to do, I chose to call him the figure not onely of conceit after the Greeke originall, but also of quick conceite. As for example we will giue none because we will speake of him againe in another place, where he is ranged among the figures *senfable* appertaining to clauses.

CHAP. XVIII.

*Of senfable figures altering and affecting the mynde
by alteration of sence or intendements in
whole clauses or speeches.*



by the last remembred figures the sence of single wordes is altered, so by these that follow is that of whole and entier speech: and first by the Courtly figure *Allegoria*, which is when we speake one thing and thinke another, and that our wordes and our meanings meete not. The vse of this figure is so large, and his vertue of so great efficacie as it is supposed no man can pleasantly vtter and perswade without it, but in effect is sure neuer or very seldome to thriue and prosper in the world, that cannot skilfully put in vre, in somuch as not onely euery common Courtier, but also the grauest Counsellour, yea and the most noble and wisest Prince of them all are many times enforced to vse it, by example (say they) of the great Emperour

who had it vsually in his mouth to say, *Qui nescit dissimulare nescit regnare*. Of this figure therefore which for his duplicitie we call the figure of [*false semblant or dissimulation*] we will speake first as of the chief ringleader and captaine of all other figures, either in the Poeticall or oratorie science.

And ye shall know that we may disse-
ble, I meane speake otherwise then we
thinke, in earnest aswell as in sport, vnder
couert and darke termes, and in learned and apparant
speeches, in short sentences, and by long ambage and
circumstance of wordes, and finally aswell when we
lye as when we tell truth. To be short euery speech
wrested from his owne naturall signification to another
not altogether so naturall is a kinde of dissimulation,
because the wordes beare contrary countenance to
th'intent. But properly and in his principall vertue
Allegoria is when we do speake in fence translatiue and
wrested from the owne signification, neuerthelesse ap-
plied to another not altogether contrary, but hauing
much conueniencie with it as before we said of the
metaphore: as for example if we should call the com-
mon wealth, a shippe; the Prince a Pilot, the Coun-
sellours mariners, the stormes warres, the calme and
[*hauen*] peace, this is spoken all in allegorie: and be-
cause such inuerfion of fence in one single worde is by
the figure *Metaphore*, of whom we spake before, and
this manner of inuerfion extending to whole and large
speeches, it maketh the figure *allegorie* to be called a
long and perpetuall Metaphore. A noble man after a
whole yeares absence from his ladie, sent to know how
she did, and whether she remayned affected toward
him as she was when he left her.

Allegoria,
or the
Figure of false
semblant.

Louely Lady I long full fore to heare,

If ye remaine the same, I left you the last yeare.

To whom she answered in *allegorie* other two verses:

My louing Lorde I will well that ye wist,

The thred is spon, that neuer shall vntwist.

Meaning, that her loue was so stedfast and constant

toward him as no time or occasion could alter it. *Virgill* in his shepeherdly poemes called *Eglogues* vsed as rusticall but fit *allegorie* for the purpose thus :

Claudite iam riuos pueri sat prata biberunt.

Which I English thus : [*fill.*

Stop vp your streames (my lads) the medes haue drunk their

As much to say, leaue of now, yee haue talked of the matter inough : for the shepheards guise in many places is by opening certaine sluces to water their pastures, so as when they are wet inough they shut them againe : this application is full Allegoricke.

Ye haue another manner of Allegorie not full, but mixt, as he that wrate thus :

The cloudes of care haue coured all my coste,

The stormes of strife, do threaten to appeare :

The waues of woe, wherein my ship is toste.

Haue broke the banks, where lay my life so deere.

Chippes of ill chance, are fallen amidst my choise,

To marre the minde that ment for to reioyce.

I call him not a full Allegorie, but mixt, bicause he discouers withall what the *cloud*, *storme*, *waue*, and the rest are, which in a full allegorie should not be discourered, but left at large to the readers iudgement and coniecture.

We diffemble againe vnder couert and darke speeches, when we speake by way of riddle
Enigma.
or the
Riddle. (*Enigma*) of which the sence can hardly be picked out, but by the parties owne

assoile, as he that said :

It is my mother well I wot,

And yet the daughter that I begot.

Meaning it by the ise which is made of frozen water, the same being molten by the funne or fire, makes water againe.

My mother had an old woman in her nurserie, who in the winter nights would put vs forth many pretty riddles, whereof this is one :

I haue a thing and rough it is

And in the midst a hole I wis :

*There came a yong man with his ginne,
And he put it a handfull in.*

The good old Gentlewoman would tell vs that were children how it was meant by a surd glooue. Some other naughtie body would peraduenture haue construed it not halfe so mannerly. The riddle is pretie but that it holdes too much of the *Cachemphaton* or soule speach and may be drawen to a reprobate sence.

We dissemble after a fort, when we speake
by common prouerbs, or, as we vse to call
them, old said sawes, as thus :

Parimia,
or
Prouerb.

As the olde cocke croues so doeth the chick :

A bad Cooke that cannot his owne fingers lick.

Meaning by the first, that the young learne by the olde, either to be good or euill in their behauiours : by the second, that he is not to be counted a wise man, who being in authority, and hauing the administration of many good and great things, will not serue his owne turne and his friends whilest he may, and many such prouerbiall speeches : as *Totnesse is turned French*, for a strange alteration : *Skarborow warning*, for a sodaine commandement, allowing no respect or delay to be thinke a man of his busines. Note neuerthelesse a diuersitie, for the two last examples be prouerbs, the two first prouerbiall speeches.

Ye doe likewise dissemble, when ye speake in derision or mockerie, and that may be many waies : as sometime in sport, sometime in earnest, and priuily, and apertly, and pleasantly, and bitterly : but first by the figure *Ironia*, which we call the *drye mock* : as he that said to a bragging Ruffian, that threatened he would kill and slay, no doubt you are a good man of your hands : or, as it was said by a French king, to one that praide his reward, shewing how he had bene cut in the face at a certain battell fought in his seruice : ye may see, quoth the king, what it is to runne away and looke backwards. And as *Alphonso* king of Naples, said to one that profred to take his ring when he washt before dinner,

Ironia,
or the
Drye mock.

this wil serue another well : meaning that the Gentlemen had another time taken them, and because the king forgot to aske for them, neuer restored his ring againe.

Or when we deride with a certaine seueritie, we may call it the bitter taunt [*Sarcasmus*, or the Bitter taunt. *sarcasmus*] as *Charles* the fift Emperour answered the Duke of Arskot, beseeching him recompence of seruice done at the siege of Renty, against *Henry* the French king, where the Duke was taken prisoner, and afterward escaped clad like a Colliar. Thou wert taken, quoth the Emperour, like a coward, and scapedst like a Colliar, wherefore get thee home and liue vpon thine owne. Or as king *Henry* the eight said to one of his priuy chamber, who sued for Sir *Anthony Rowse*, a knight of Norfolke that his Maiestie would be good vnto him, for that he was an ill begger. Quoth the king againe, if he be ashamed to beg, we are ashamed to geue. Or as *Charles* the fift Emperour, hauing taken in battaile *John Frederike* Duke of Saxon, with the Lantgraue of Hessen and others : this Duke being a man of monstrous bignesse and corpulence, after the Emperor had seene the prisoners, said to those that were about him, I haue gone a hunting many times, yet neuer tooke I such a swine before.

Or when we speake by manner of pleasantery, or mery skoffe, that is by a kinde of mock, whereof the sence is farre set, and without any gall or offence. The Greekes call it [*Asteismus*, or the Merry scoffe. otherwise The ciuill iest. *Asteismus*] we may terme it the ciuill iest, because it is a mirth very full of ciuilitie, and such as the most ciuill men doo vse. As *Cato* said to one that had geuen him a good knock on the head with a long peece of timber he bare on his shoulder, and then bad him beware : what (quoth *Cato*) wilt thou strike me againe ? for ye know, a warning should be geuen before a man haue receiued harme, and not after. And as king *Edward* the sixt, being of young yeres, but olde in wit, saide to one of his priue chamber, who sued for a pardon for one that was condemned for a robberie,

telling the king that it was but a small trifle, not past fixeene shillings matter which he had taken : quoth the king againe, but I warrant you the fellow was forrie it had not bene fixeene pound : meaning how the malefactors intent was as euill in that trifle, as if it had bene a greater summe of money. In these examples if ye marke there is no griepe or offence ministred as in those other before, and yet are very wittie, and spoken in plaine derision.

The Emperour *Charles* the fift was a man of very few words, and delighted little in talke. His brother king *Ferdinando* being a man of more pleasant discourse, sitting at the table with him, said, I pray your Maiestie be not so silent, but let vs talke a little. What neede that brother, quoth the Emperour, since you haue words enough for vs both.

Or when we giue a mocke with a scornfull countenance as in some smiling fort looking aside or by drawing the lippe awry, or shrinking vp the nose ; the Greeks called it *Mictetismus*, we may terme it a fleering frumpe, as he that said to one whose wordes he beleued not, no doubt Sir of that. This fleering frumpe is one of the Courtly graces of *hicke the scorner*.

Or when we deride by plaine and flat contradiction, as he that saw a dwarfe go in the streete said to his companion that walked with him : See yonder gyant : and to a Negro or woman blackemoore, in good sooth ye are a faire one, we may call it the broad floute.

Or when ye giue a mocke vnder smoothe and lowly wordes as he that hard one call him all to nought and say, thou art sure to be hanged ere thou dye : quoth th'other very soberly. Sir I know your maisterhip speakes but in iest, the Greeks call it (*charientismus*) we may call it the priuy nippe, or a myld and appeasing mockery : all these be souldiers to the figure *allegoria* and fight vnder the banner of dissimulation.

Mictetismus.
or the
Fleering frumpe.

Antiphrasis.
or the
Broad floute.

Charientismus.
or the
Priuy nippe.

Neuerthelesse ye haue yet two or three other figures that
H. perbole.
or the
Ouer reacher,
otherwise
called the loud
lyer. smatch a spice of the same *false semblant*,
but in another sort and maner of phraze,
whereof one is when we speake in the fu-
perlatiue and beyond the limites of credit,
that is by the figure which the Greeks call
Hiperbole, the Latines *Dementiens* or the lying figure. I
for his immoderate excesse cal him the ouer reacher right
with his originall or [*loud lyar*] and me thinks not
amisse: now when I speake that which neither I my
selfe thinke to be true, nor would haue any other body
beleeeue, it must needs be a great dissimulation, be-
cause I meane nothing lesse then that I speake, and this
maner of speach is vsed, when either we would greatly
aduance or greatly abase the reputation of any thing or
person, and must be vsed very discreetly, or els it will
seeme odious, for although a prayse or other report
may be allowed beyond credit, it may not be beyond
all measure, specially in the profeman, as he that was
speaker in a Parliament of king *Henry* the eights
raigne, in his Oration which ye know is of ordinary to
be made before the Prince at the first assembly of both
houses, [sh]ould seeme to prayse his Maieslie thus. What
should I go about to recite your Maiesties innumerable
vertues, euen as much as if I tooke vpon me to num-
ber the starres of the skie, or to tell the sands of the
sea. This *Hyperbole* was both *ultra fidem* and also *ultra*
modum, and therefore of a graue and wise Counsellour
made the speaker to be accompted a grosse flattering
foole: peraduenture if he had vsed it thus, it had bene
better and neuerthelesse a lye too, but a more moderate
lye and no lesse to the purpose of the kings commen-
dation, thus. I am not able with any wordes sufficiently
to expresse your Maiesties regall vertues, your kingly
merites also towards vs your people and realme are so
exceeding many, as your prayses therefore are infinite,
your honour and renowe euerlasting: And yet all
this if we shall measure it by the rule of exact veritie,
is but an vntruth, yet a more cleanly commendation

then was maister Speakers. Neuerthelesse as I said before if we fall a praying, specially of our mistresses vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of comparifon as he that said thus in prayfe of his Lady.

*Giue place ye louers here before,
That spent your boasts and braggs in vaine :
My Ladies bewtie passeth more,
The best of your I dare well sayne :
Then doth the funne the candle light,
Or brightest day the darkeft night.*

And as a certaine noble Gentlewomen lamenting at the vnkindnesse of her louer said very pretily in this figure.

*But since it will no better be,
My teares shall neuer blin :
To moist the earth in such degree,
That I may drowne therein :
That by my death all men may say,
Lo weemen are as true as they.*

Then haue ye the figure *Periphrasis*, holding somewhat of the dissembler, by reason of a secret intent not appearing by the words, as when we go about the bush, and will not in one or a few words expresse that thing which we desire to haue knowen, but do chose rather to do it by many words, as we our selues wrote of our Soueraigne Lady thus :

*Whom Princes serue, and Realmes obey,
And greateft of Bryton kings begot :
She came abroad euen yesterday,
When such as saw her, knew her not.*

And the rest that followeth, meaning her Maiesties person, which we would seeme to hide leauing her name vnspoken, to the intent the reader should gesse at it : neuerthelesse vpon the matter did so manifestly disclose it, as any simple iudgement might easily perceiue by whom it was ment, that is by Lady *Elizabeth*, *Queene of England and daughter to king Henry the eight*,

Periphrasis,
or the
Figure of am-
bage.

and therein resteth the dissimulation. It is one of the gallantest figures among the poetes so it be vsed discretely and in his right kinde, but many of these makers that be not halfe their craftes maisters, do very often abuse it and also many waies. For if the thing or person they go about to describe by circumstance, be by the writers improuidence otherwise bewrayed, it loofeth the grace of a figure, as he that said :

*The tenth of March when Aries receiued,
Dan Phæbus raies into his horned hed.*

Intending to describe the spring of the yeare, which euery man knoweth of himselfe, hearing the day of March named: the verses be very good the figure nought worth, if it were meant in Periphrase for the matter, that is the season of the yeare which should haue bene couertly disclosed by ambage, was by and by blabbed out by naming the day of the moneth, and so the purpose of the figure disapointed, peraduenture it had bin better to haue said thus :

*The month and daie when Aries receiud,
Dan Phæbus raies into his horned head.*

For now there remaineth for the Reader somewhat to studie and gesse vpon, and yet the spring time to the learned iudgement sufficiently expressed.

The Noble Earle of Surrey wrote thus :

*In winters iust returne, when Boreas gan his raigne,
And euery tree vnclothed him fast as nature taught them
plaine.*

I would faine learne of some good maker, whether the Earle spake this in figure of *Periphrase* or not, for mine owne opinion I thinke that if he ment to describe the winter season, he would not haue disclosed it so broadly, as to say winter at the first worde, for that had bene against the rules of arte, and without any good iudgement: which in so learned and excellent a personage we ought not to suspect, we say therefore that for winter it is no *Periphrase* but language at large: we say for all that, hauing regard to the seconde verse that followeth it is a *Periphrase*, seeming that thereby he

intended to shew in what part of the winter his loues gaue him anguish, that is in the time which we call the fall of the leafe, which begins in the moneth of October, and stands very well with the figure to be vttered in that fort notwithstanding winter be named before, for winter hath many parts: such namely as do not shake of the leafe, nor vnclouth the trees as here is mencioned: thus may ye iudge as I do, that this noble Erle wrate excellently well and to purpofe. Moreouer, when a maker will seeme to vse circumlocution to fet forth any thing pleasantly and figuratiuely, yet no lesse plaine to a ripe reader, then if it were named exprefly, and when all is done, no man can perceyue it to be the thing intended. This is a foule ouersight in any writer as did a good fellow, who weening to shew his cunning, would needs by periphrase expresse the realme of Scotland in no lesse then eight verses, and when he had said all, no man could imagine it to be spoken of Scotland: and did besides many other faults in his verse, so deadly belie the matter by his description, as it would pitie any good maker to heare it.

Now for the shutting vp of this Chapter, *Synecdoche*. will I remember you farther of that manner ^{or the} Figure of quick *Synecdoche*, ^{conceite.} and we the figure of [*quicke conceite*] who for the reasons before alledged, may be put vnder the speeches *allegoricall*, because of the darkenes and duplicitie of his sence: as when one would tell me how the French king was ouerthrowen at Saint Quintans, I am enforced to think that it was not the king himselfe in person, but the Constable of Fraunce with the French kings power. Or if one would say, the towne of Andwerpe were famished, it is not so to be taken, but of the people of the towne of Andwerp, and this conceit being drawen aside, and (as it were) from one thing to another, it encombers the minde with a certaine imagination what it may be that is meant, and not expessed: as he that said to a young gentlewoman, who was in her chamber making her selfe vnready.

Mistresse will ye geue me leaue to vnlace your peticote, meaning (perchance) the other thing that might follow such vnlasng. In the olde time, whosoever was allowed to vndoe his Ladies girdle, he might lie with her all night : wherefore, the taking of a womans maydenhead away, was said to vndoo her girdle. *Virgineam dissoluit zonam*, saith the Poet, conceiuing out of a thing precedent, a thing subsequent. This may suffice for the knowledge of this figure [*quicke conceit.*]

CHAP. XIX.

Of Figures sententious, otherwise called Rhetoricall.



Now if our presupposall be true, that the Poet is of all other the most auncient Orator, as he that by good and pleasant perswasions first reduced the wilde and beastly people into publicke societies and ciuilitie of life, insinuating vnto them, vnder fictions with sweete and coloured speeches, many wholesome lessons and doctrines, then no doubt there is nothing so fitte for him, as to be furnished with all the figures that be *Rhetoricall*, and such as do most beautifie language with eloquence and sententioufnes. Therefore, since we haue already allowed to our maker his *auricular* figures, and also his *sensable*, by which all the words and clausfes of his meeters are made as well tunable to the eare, as stirring to the minde, we are now by order to bestow vpon him those other figures which may execute both offices, and all at once to beautifie and geue sence and sententioufnes to the whole language at large. So as if we should intreate our maker to play also the Orator, and whether it be to pleade, or to praife, or to aduise, that in all three cases he may vtter, and also perswade both copiously and vehemently.

And your figures rhethoricall, besides their remembred ordinarie vertues, that is, sententioufnes, and copious amplification, or enlargement of language, doe also conteine a certaine sweet and melodious manner of speech, in which respect, they may, after a fort, be said

auricular : because the eare is no lesse rauished with their currant tune, than the mind is with their sententiousnes. For the eare is properly but an instrument of conueyance for the minde, to apprehend the sence by the sound. And our speech is made melodious or harmonically, not onely by strayed tunes, as those of *Musick*, but also by choise of smoothe words : and thus, or thus, marshalling them in their comeliest construction and order, and aswell by sometimes sparing, sometimes spending them more or lesse liberally, and carrying or transporting of them farther off or neerer, setting them with sundry relations, and variable formes, in the ministry and vse of words, doe breede no little alteration in man. For to say truly, what els is man but his minde? which, whosoever haue skill to compasse, and make yeelding and flexible, what may not he command the body to perfourme? He therefore that hath vanquished the minde of man, hath made the greatest and most glorious conquest. But the minde is not assailable vnlesse it be by sensible approaches, whereof the audible is of greatest force for instruction or discipline : the visible, for apprehension of exterior knowledges as the Philosopher saith. Therefore the well tuning of your words and clauses to the delight of the eare, maketh your information no lesse plausible to the minde than to the eare : no though you filled them with neuer so much sence and sententiousnes. Then also must the whole tale (if it tende to perswasion) beare his iust and reasonable measure, being rather with the largest, than with the scarcest. For like as one or two drops of water perce not the flint stone, but many and often droppings doo : so cannot a few words (be they neuer so pithie or sententious) in all cases and to all manner of mindes, make so deepe an impression, as a more multitude of words to the purpose discretely, and without superfluitie vttered : the minde being no lesse vanquished with large loades of speech, than the limmes are with heauie burden. Sweetenes of speech, sentence, and amplification, are therefore necessarie to an

excellent Orator and Poet, he may in no wise be spared from any of them.

And first of all others your figure that worketh by iteration or repetition of one word or clause doth much alter and affect the eare and also the mynde of the hearer, and therefore is counted a very braue figure both with the Poets and rhetoriciens, and this repetition may be in seuen fortes.

Repetition in the first degree we call the figure of *Anaphora*, or the Figure of Report. *Report* according to the Greeke originall, and is when we make one word begin, and as they are wont to say, lead the daunce to many verses in fute, as thus.

*To thinke on death it is a miserie,
To thinke on life it is a vanitie:
To thinke on the world verily it is,
To thinke that heere man hath no perfit blisse.*

And this written by Sir *Walter Raleigh* of his greatest mistresse in most excellent verses.

*In vayne mine eyes in vaine you wast your teares,
In vayne my sighs the smokes of my despair:
In vayne you search th'earth and heauens aboue,
In vayne ye seeke, for fortune keeps my loue.*

Or as the buffon in our enterlude called *Lustie London* said very knauishly and like himselfe.

*Many a faire lasse in London towne,
Many a bawdie basket borne vp and downe:
Many a broker in a thridbare gowne.
Many a bankrowte scarce worth a crowne.*

In London.

Ye haue another sort of repetition quite contrary to the former when ye make one word finish many verses in fute, and that which is harder, to finish many clauses in the midst of your verses or dittie (for to make them finish the verse in our vulgar it should hinder the rime) and because I do finde few of our English makers vse this figure, I haue set you down two litle ditties which our selues in our yonger yeares played vpon the *Antistrophe*, for so is

Antistrophe,
or the
Counter turne.

the figures name in Greeke: one vpon the mutable loue of a Lady, another vpon the meritorious loue of Christ our Sauour, thus.

*Her lowly looks, that gaue life to my loue,
With spitefull speech, curstnesse and crueltie:
She kild my loue, let her rigour remoue,
Her cherefull lights and speeches of pitie
Reuiue my loue: anone with great disdain,
She shunnes my loue, and after by a traine
She seekes my loue, and saith she loues me most,
But seing her loue, so lightly wonne and lost:
I longd not for her loue, for well I thought,
Firme is the loue, if it be as it ought.*

The second vpon the merites of Christes passion toward mankind, thus,

*Our Christ the sonne of God, chief authour of all good,
Was he by his allmight, that first created man:
And with the costly price, of his most precious bloud,
He that redeemed man: and by his instance vvan
Grace in the sight of God, his onely father deare,
And reconciled man: and to make man his peere
Made himselfe very man: briefe to conclude the case,
This Christ both God and man, he all and onely is:
The man brings man to God and to all heauens blisse.*

The Greekes call this figure *Antistrophe*, the Latines, *conuersio*, I following the originall call him the *counterturne*, because he turnes counter in the midst of euery meetre.

Take me the two former figures and put them into one, and it is that which the Greekes call *symploche*, the Latines *complexio*, or *conduplicatio*, and is a maner of repetition, when one and the selfe word doth begin and end many verses in fute and so wrappes vp both the former figures in one, as he that sportingly complained of his vntrusty mistresse, thus.

Who made me silent for her louses fake?

Myne owne mistresse.

Who would not seeme my part to take.

Myne owne mistresse.

Q

Symploche,
or the
figure of replie.

What made me first so well content

Her curstie.

What makes me now so sore repent

Her crueltie.

The Greekes name this figure *Symptache*, the Latins *Complexio*. perchance for that he seemes to hold in and to wrap vp the verses by reduplication, so as nothing can fall out. I had rather call him the figure of replie.

Ye haue another sort of repetition when with the worde by which you finish your verse, ye beginne the next verse with the same, as thus:

Comforte it is for man to haue a wife,

Wife chaste, and wise, and lowly all her life.

Or thus:

Your beutie was the cause of my first loue,

Looue while I liue, that I may sore repent.

The Greeks call this figure *Anadiplosis*, I call him the *Redouble*; the originall beares.

Ye haue another sorte of repetition, when ye make one worde both beginne and end your verse, which therefore I call the slow retourne, otherwise the *Eccho* found, as thus:

Much must he be beloued, that loueth much,

Fear many must he needs, whom many feare.

Vnlesse I called him the *eccho* found, I could not tell what name to giue him, vnlesse it were the slow retourne.

Ye haue another sort of repetition when in one verse or claue of a verse, ye iterate one word without any intermission, as thus:

It was Maryne, Maryne that wrought mine woe.

And this bemoaning the departure of a deere friend.

The chiefest staffe of mine assured stay,

With no small grieffe, is gon, is gon away.

And that of Sir *Walter Raleighs* very sweet.

With wisdomes eyes had but blind fortune seene,

Than had my looue, my looue for euer beene.

The Greeks call him *Epizeuxis*, the Latines *Subiunctio*, we may call him the *underlay*, me thinks if we regard his manner of iteration, and would depart from the originall, we might very properly, in our vulgar and for pleasure call him the *cuckowspell*, for right as the cuckow repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes for haſt ſtammers out two or three of them one immediatly after another, as *cuck, cuck, cuckow*, ſo doth the figure *Epizeuxis* in the former verſes, *Maryne, Maryne*, without any intermiſſion at all.

Yet haue ye one forte of repetition, which we call the *doubler*, and is as the next before, a ſpeedie iteration of one word, but with ſome little intermiſſion by inserting one or two words betweene, as in a moſt excellent dittie written by Sir *Walter Raleigh* theſe two cloſing verſes:

Ploche,
or the
Doubler.

*Yet when I ſawve my ſelfe to you was true,
I loued my ſelfe, bycauſe my ſelfe loued you.*

And this ſpoken in common Prouerbe.

*An ape vvilbe an ape, by kinde as they ſay,
Though that ye clad him all in purple array.*

Or as we once ſported vpon a fellowes name who was called *Woodcock*, and for an ill part he had plaid entreated fauour by his friend.

*I praie you intreate no more for the man,
Woodcocke vvilbe a vvoodcocke do vvhat ye can.*

Now alſo be there many other fortes of repetition if a man would vſe them, but are nothing commendable, and therefore are not obſerued in good poeſie, as a vulgar rimer who doubled one word in the end of euery verſe, thus:

*adieu, adieu,
my face, my face.*

And an other that did the like in the beginning of his verſe, thus:

To loue him and loue him, as ſinners ſhould doo.

Theſe repetitions be not figuratiue but phantaſtical, for a figure is euer vſed to a purpoſe, either of beautie or of efficacie: and theſe laſt recited be to no purpoſe,

for neither can ye say that it vrges affection, nor that it beautifieth or enforceth the sence, nor hath any other subtiltie in it, and therefore is a very foolish impertinency of speech, and not a figure.

Ye haue a figure by which ye play with a couple of words or names much resembling, and because the one seemes to answere th'other by manner of illusion, and doth, as it were, nick him, I call him the *Nicknamer*. If any other man can geue him a fitter English name, I will not be angrie, but I am sure mine is very neere the originall sence of the *Prosonomasia*, and is rather a by-name geuen in sport, than a surname geuen of any earnest purpose. As, *Tiberius* the Emperour, because he was a great drinker of wine, they called him by way of derision to his owne name, *Caldius Biberius Mero*, in steade of *Claudius Tiberius Nero*: and so a iesting frier that wrate against *Erasmus*, called him by resemblance to his own name, *Errans mus*, and are maintained by this figure *Prosonomasia*, or the *Nicknamer*. But euery name geuen in iest or by way of a surname, if it do not resemble the true, is not by this figure, as, the Emperour of Greece, who was surnamed *Constantinus Cephronimus*, because he beshit the foont at the time he was christened: and so ye may see the difference betwixt the figures *Antonomasia* and *Prosonomatia*. Now when such resemblance happens betweene words of another nature, and not vpon mens names, yet doeth the Poet or maker finde pretie sport to play with them in his verse, specially the Comicall Poet and the Epigrammatist. Sir *Philip Sidney* in a dittie plaide very pretily with these two words, *Loue* and *liue*, thus.

*And all my life I will confesse,
The lesse I loue, I liue the lesse.*

And we in our Enterlude called the woer, plaid with these two words, *lubber* and *louer*, thus, the countrey clowne came and wooed a young maide of the Citie, and being agreeued to come so oft, and not to haue his answere, said to the old nurse very impatiently.

Iche pray you good mother tell our young Woer.
dame,

Whence I am come and what is my name,
I cannot come a woing euery day.

Quoth the nurse.

They be lubbers not louers that so vse to say. Nurse.

Or as one replied to his mistresse charging him with
some disloyaltie towards her.

Proue me madame ere ye fall to reprove,

Meeke mindes should rather excuse than accuse.

Here the words proue and reprove, excuse and excuse, do pleasantly encounter, and (as it were) mock one another by their much resemblance: and this is by the figure *Prosonomatia*, as wel as if they were mens proper names, alluding to each other.

Then haue ye a figure which the Latines call *Traductio*, and I the tranlacer: which is when ye turne and tranlace a word into many fundry shapes as the Tailor doth his garment, and after that sort do play with him in your dittie: as thus,

Traductio,
or the
Tranlacer.

Who liues in loue his life is full of seares,

To lose his loue, liuelode or libertie

But liuely sprites that young and recklesse be,

Thinke that there is no liuing like to theirs.

Or as one who much gloried in his owne wit, whom *Perfius* taxed in a verse very pithily and pleasantly, thus.

Scire tuum nihil est nisi te scire, hoc sciat alter.

Which I haue turned into English, not so briefly, but more at large of purpose the better to declare the nature of the figure: as thus,

Thou vveeneest thy vvit nought vworth if other
vweet it not

As vvel as thou thy selfe, but o thing vuell I vvot,

Who so in earnest vveenes, he doth in mine aduise,

Shew himselfe vvitleesse, or more vvittie than vvise.

Here ye see how in the former rime this word life is tranlaced into liue, liuing, liuely, liuelode: and in

the latter rime this word wit is translated into weete, weene, wotte, witleffe, witty and wise: which come all from one originall.

Antipophora,
or
Figure of re-
sponce.

Ye haue a figuratiue speach which the Greeks cal *Antipophora*, I name him the *Responce*, and is when we will seeme to aske a question to th'intent we will aunswere it our selues, and is a figure of argument and also of amplification. Of argument, because proponing such matter as our aduerfarie might obiect and then to answere it our selues, we do vnfurnish and preuent him of such helpe as he would otherwise haue vsed for himselfe: then because such obiection and answere spend much language it serues as well to amplifie and enlarge our tale. Thus for example.

*Wylie vvorldling come tell me I thee pray,
Wherein hopest thou, that makes thee so to fvvell?
Riches? alack it taries not a day,
But vvhere fortune the fickle list to dvvell:
In thy children? howv hardlie shalt thou finde,
Them all at once, good and thriftie and kinde:
Thy vvise? o faire but fraile mettall to trust,
Seruants? what theeues? what treachours and iniust?
Honour perchance? it restes in other men:
Glorie? a smoake: but wherein hopest thou then?
In Gods iustice? and by what merite tell?
In his mercy? o now thou speakest vvell,
But thy lewd life hath lost his loue and grace,
Daunting all hope to put dispaire in place.*

We read that *Crates* the Philosopher *Cinicke* in respect of the manifold discommodities of mans life, held opinion that it was best for man neuer to haue bene borne or soone after to dye, [*Optimum non nasci vel cito mori*] of whom certaine verses are left written in Greeke which I haue Englished, thus.

*What life is the liefest? the needy is full of woe and awe,
The wealthie full of bravle and brabbles of the law:
To be a married man? how much art thou beguild,
Seeking thy rest by carke, for household wife and child:*

*To till it is a toyle, to grafe fome honeft gaine,
 But fuch as gotten is with great hazard and paine :
 The fayler of his fhippe, the marchant of his ware,
 The fouldier in armes, how full of dread and care ?
 A fhrewd wife brings thee bate, wiue not and neuer thriue,
 Children a charge, childlefse the greatest lacke aliue :
 Youth witteffe is and fraile, age ficklie and forlorne,
 Then better to dye foone, or neuer to be borne.*

Metrodorus the Philofopher *Stoick* was of a contrary opinion reuerfing all the former fuppositions againft *Crates*, thus.

*What life liſt ye to lead ? in good Citie and towne
 Is wonne both wit and wealth, Court gets vs great re-
 nowne :*

*Countrie keepes vs in heale, and quietneffe of mynd, [find :
 Where holefome aires and exerciſe and pretie ſports we
 Traffick it turnes to gaine, by land and eke by ſeas,
 The land-borne liues fafe, the forreine at his eaſe :
 Houſholder hath his home, the roge romes with delight,
 And makes moe merry meales, then doth the Lordly wight :
 Wed and thou haſt a bed, of ſolace and of ioy,
 Wed not and haue a bed, of reſt without annoy :
 The fetted loue is fafe, ſweete is the loue at large,
 Children they are a flore, no children are no charge,
 Luſtie and gay is youth, old age honourd and wiſe :
 Then not to dye or be vborne, is beſt in myne aduiſe.*

Edvard Earle of Oxford a moſt noble and learned Gentleman made in this figure of reſponce an emble of deſire otherwiſe called *Cupide* which from his excellencie and wit, I ſet downe ſome part of the verſes, for example.

*When wert thou borne deſire ?
 In pompe and pryme of May,
 By whom ſweete boy wert thou begot ?
 By good conceit men ſay,
 Tell me who was thy nurſe ?
 Freſh youth in ſugred ioy.
 What was thy meate and dayly foode ?
 Sad ſighes with great annoy.*

What hadst thou then to drinke?

Unfayned louers teares.

What cradle wert thou rocked in?

In hope deuoyde of feares.

Ye haue another figure which me thinkes may well
Syneciosis,
 or the
 Crosse copling. be called (not much fweruing from his
 originall in sence) the *Crosse-couple*, because
 it takes me two contrary words, and tieth
 them as it were in a paire of couples, and so makes
 them agree like good fellowes, as I saw once in
 Fraunce a wolfe coupled with a mastiffe, and a foxe
 with a hounde. Thus it is.

The niggards fault and the vnthrifts is all one,

For neither of them both knoweth how to vse his owne.

Or thus.

The couctous miser, of all his goods ill got,

Afwell wants that he hath, as that he hath not.

In this figure of the *Crosse-couple* we wrate for a for-
 lorne louer complaining of his mistresse crueltie these
 verses among other.

Thus for your sake I dayly dye,

And do but seeme to liue in deede:

Thus is my blisse but miserie,

My lucre losse without your meede.

Atanaclosis.
 or the
 Rebounde.

Ye haue another figure which by his
 nature we may call the *Rebound*, alluding
 to the tennis ball which being smitten
 with the racket reboundes backe againe, and where
 the last figure before played with two wordes somewhat
 like, this playeth with one word written all alike but
 carrying diuers fences as thus.

The maide that soone married is, soone marred is.

Or thus better because *married* and *marred* be differ-
 ent in one letter.

To pray for you euer I cannot refuse,

To pray vpon you I should you much abuse.

Or as we once sported vpon a countrey fellow who
 came to runne for the best game, and was by his
 occupation a dyer and had very bigge swelling legges.

*He is but course to runne a course,
Whose shankes are bigger then his thye:
Yet is his lucke a little worse,
That often dyes before he dye.*

Where ye see this word *course* and *dye*, vfed in diuers fences, one giuing the *Rebounde* vpon th'other.

Ye haue a figure which as well by his Greeke and Latine originals, and also by allusion to the maner of a mans gate or going may be called the *marching figure*, for after the first steppe all the rest proceede by double the space, and so in our speach one word proceeds double to the first that was spoken, and goeth as it were by strides or paces; it may aswell be called the *clyming* figure, for *Clymax* is as much *Clymax.* to say as a ladder, as in one of our Epi- *or the* taphes shewing how a very meane man by *Marching fi-* *gure.* his wifedome and good fortune came to great estate and dignitie.

His vertue made him wise, his wisedome brought him wealth,

His wealth wan many friends, his friends made much supply:

Of aides in weale and woe in sicknesse and in health,

Thus came he from a low, to sit in seate so hye.

Or as *Ihean de Mehune* the French Poet.

Peace makes plentie, plentie makes pride,

Pride breeds quarrell, and quarrell brings warre:

Warre brings spoile, and spoile pouertie,

Pouertie pacience, and pacience peace:

So peace brings warre, and warre brings peace.

Ye haue a figure which takes a couple of words to play with in a verse, and by making them to chaunge and shift one into others place they do very pretily exchange and shift the sence, as thus.

*We dwell not here to build vs boures,
And halles for pleasure and good cheare:
But halles we build for vs and ours,
To dwell in them whilst we are here.*

*Antimetabole
or the
Counterchange.*

Meaning that we dwell not here to build, but we build to dwell, as we live not to eat, but eat to live, or thus.

*We wish not peace to maintaine cruell warre,
But we make warre to maintaine vs in peace.*

Or thus,

*If Poesie be, as some haue said,
A speaking picture to the eye :
Then is a picture not denied,
To be a muck Poesie.*

Or as the Philosopher Musonius wrote.

*With pleasure if we worke vnonestly and ill,
The pleasure passeth, the bad it bideth still :
Well if we worke with trauaile and with paines,
The paine passeth and still the good remaines.*

A wittie fellow in Rome wrote under the Image of Cæsar the Dictator these two verses in Latine, which because they are spoken by this figure of *Counter-chaunge* I haue turned into a couple of English verses very well keeping the grace of the figure.

*Brutus for casting out of kings, was first of Consuls past,
Cæsar for casting Consuls out, is of our kings the last.*

Cato of any Senatour not onely the grauest but also the promptest and wittiest in any ciuill scoffe, misliking greatly the engrossing of offices in Rome that one man should haue many at once, and a great number goe without that were as able men, said thus by *Counter-chaunge*.

*It seemes your offices are very litle worth,
Or very few of you worthy of offices.*

Againe :

*In trifles earnest as any man can bee,
In earnest matters no such trifler as hee.*

Insultatio,
or the
Disdainefull.

Yee haue another figure much like to the *Sarcasmus*, or bitter taunt wee spake of before: and is when with proud and insolent words, we doo vpbraide a man, or ride him as we terme it: for which cause the Latines also call it *Insultatio*, I choose to name him the *Reprochfull* or

scorner, as when Queene *Dido* saw, that for all her great loue and entertainements bestowed vpon *Aeneas*, he would needs depart, and follow the *Oracle* of his destinies, she brake out in a great rage and said very disdainefully.

*Hye thee, and by the wild waues and the wind,
Seeke Italie and Realmes for thee to raigne,
If piteous Gods haue power amidst the mayne,
On ragged rocks thy penance thou maist find.*

Or as the poet *Iuuenall* reproched the couetous Merchant, who for lucre sake passed on no perill either by land or sea, thus :

*Goe now and giue thy life vnto the winde,
Trusting vnto a piece of bruckle wood,
Foure inches from thy death or seauen good
The thickest planke for shipboord that we finde.*

Ye haue another figure very pleasant and fit for amplification, which to answer the Greeke terme, we may call the encounter, but following the Latine name by reason of his contentious nature, we may call him the Quarreller, for so be al such persons as delight in taking the contrary part of whatsoeuer shalbe spoken : when I was a scholler at Oxford they called euery such one *Iohannes ad oppositum*.

*Antitheton,
or the
The renconter.*

*Good haue I doone you, much, harme did I neuer none,
Ready to ioy your gaines, your losses to bemone,
Why therefore should you grutch so sore at my welfare:
Who onely bred your blisse, and neuer causd your care.*

Or as it is in these two verses where one speaking of *Cupids* bowe, deciphered thereby the nature of sensual loue, whose beginning is more pleasant than the end, thus allegorically and by *antitheton*.

*His bent is sweete, his loose is somewhat sowe,
In ioy begunne, ends oft in wofull howre.*

Maister *Diar* in this quarrelling figure.

*Nor loue hath now the force, on me which it ones had,
Your frownes can neither make me mourne, nor sauours
make me glad.*

Ifocrates the Greek Oratour was a litle too full of this figure, and so was the Spaniard that wrote the life of *Marcus Aurelius*, and many of our moderne writers in vulgar, vse it in excesse and incurre the vice of fond affectation: otherwise the figure is very commendable.

In this quarrelling figure we once plaid this merry Epigrame of an importune and shrewd wife, thus:

*My neighbour hath a wife, not fit to make him thriue,
But good to kill a quicke man, or make a dead reuiue.
So shrewd she is for God, so cunning and so wise,
To counter vvith her goodman, and all by contraries.
For vvhen he is merry, she lurcheth and she loures,
When he is sad she singes, or laughes it out by houres.
Bid her be still her tongue to talke shall neuer cease, [peace,
When she should speake and please, for spight she holds her
Bid spare and she vvill spend, bid spend she spares as fast,
What first ye vvould haue done, be sure it shalbe last.
Say go, she comes, say come, she goes, and leaues him all
alone,*

Her husband (as I thinke) calles her ouerthwart Ione.

There is a kinde of figuratiue speach when we aske
Erotema.
or the
Questioner. many questions and looke for none
 answere, speaking indeed by interrogation,
 which we might as well say by affirmation.

This figure I call the *Questioner* or inquisitiue, as
 whan *Medea* excusing her great crueltie vsed in the
 murder of her owne children which she had by *Iason*,
 said:

*Was I able to make them I praie you tell,
And am I not able to marre them all asuwell?*
 . Or as another wrote very commendably.
*Why stroue I vvith the streame, or hoppe against the hill,
Or search that neuer can be found, and loose my labour still?*

Cato vnderstanding that the Senate had appointed
 three citizens of Rome for embassadours to the king of
Bithinia, whereof one had the Gowte, another the
 Meigrim, the third very little courage or discretion to
 be employd in any such businesse, said by way of
 skoffe in this figure.

*Must not (trouve ye) this message be vuell sped,
That hath neither heart, nor heeles, nor hed?*

And as a great Princessse aunswered her seruitour,
who distrusting in her fauours toward him, praised his
owne constancie in these verses.

No fortune base or frayle can alter me :

To whome she in this figure repeting his words :

No fortune base or frayle can alter thee.

And can so blind a vvitch so conquere mee?

The figure of exclamation, I call him [*the outcrie*]
because it vtters our minde by all such words as do shew any extreme passion, whether it be by way of exclamation or crying out, admiration or wondering, imprecation or cursing, obtestation or taking God and the world to witnes, or any such like as declare an impotent affection, as *Chaucer* of the Lady *Creseida* by exclamation.

Ecpbonisis.
or the
Outcry.

*O foppe of sorrow soonken into care,
O caytife Creseid, for now and euermare.*

Or as *Gascoigne* wrote very passionatly and well to purpose.

*Ay me the dayes that I in dole consume,
Alas the nights which vvitnesse vvell mine vvoe :
O vvrongfull vvorld vvwhich makest my fancie fume,
Fie fickle fortune, fie, fie thou art my foe :
Out and alas so frowvard is my chance,
No nights nor daies, nor vvorldes can me auance.*

Petrarche in a sonet which Sir *Thomas Wiat* Englished excellently well, said in this figure by way of imprecation and obtestation : thus,

*Perdie I said it not,
Nor neuer thought to doo :
Aswell as I ye wot,
I haue no power thereto :
“ And if I did the lot
That first did me enchaine,
May neuer slake the knot
But straite it to my paine.*

" And if I did each thing,
 That may do harme or woe :
 Continually may wring,
 My hart where so I goe.
 " Report may alwaies ring :
 Of shame on me for aye,
 If in my hart did spring,
 The wordes that you doo say.
 " And if I did each starre,
 That is in heauen above.

And so forth, &c.

We vie sometimes to proceede all by single words, without any close or coupling, sauing that a little pause or comma is geuen to euery word. This figure for pleasure may be called in our vulgar the cutted comma, for that there cannot be a shorter diuision then at euery words end. The Greekes in their language call it short language, as thus.

*Enuy, malice, flattery, disdaine,
 Auarice, deceit, falshed, filthy gaine.*

If this loose language be vsed, not in single words, but in long clauses, it is called *Asyndeton*, and in both cases we vtter in that fashion, when either we be earnest, or would seeme to make haile.

Ye haue another figure which we may call the figure of euen, because it goeth by clauses of egall quantitie, and not very long, but yet not so short as the cutted comma: and they geue good grace to a dittie, but specially to a prose. In this figure we once wrote in a melancholike humor these verses.

*The good is geason, and short is his abode,
 The bad bides long, and easie to be found :
 Our life is loathsome, our sinnes a heavy lode,
 Conscience a curst iudge, remorse a priuie goade.
 Disease, age and death still in our eare they round,
 That hence we must the sickly and the found :
 Treading the steps that our forefathers troad,
 Rich, poore, holy, wife, all flesh it goes to ground.*

In a profe there should not be vsed at once of fuch euen claufes paſt three or foure at the moſt.

When ſo euer we multiply our ſpeech by many words or clauſes of one ſence, the Greekes call it *Sinonimia*, as who would ſay, ^{*Sinonimia,*} like or conſenting names: the Latines ^{or the} *Figure of ſtore*. hauing no fitte terme to giue him, called it by a name of euent, for (ſaid they) many words of one nature and ſence, one of them doth expound another. And therefore they called this figure the [*Interpreter*] I for my part had rather call him the figure of [*ſtore*] becauſe plenty of one manner of thing in our vulgar we call ſo. *Aeneas* asking whether his Captaine *Orontes* were dead or aliue, vsed this ſtore of ſpeeches all to one purpoſe.

*Is he aliue,
Is he as I left him queauing and quick,
And hath he not yet geuen vp the ghout,
Among the reſt of thoſe that I haue loſt?*

Or if it be in ſingle words, then thus.

*What is become of that beautifull face,
Thoſe louely lookes, that fauour amiable,
Thoſe ſweete features, and viſage full of grace,
That countenance which is alonly able
To kill and cure?*

Ye ſee that all theſe words, face, lookes, fauour, features, viſage, countenance, are in ſence all but one. Which ſtore, neuertheleſſe, doeth much beautifie and enlarge the matter. So ſaid another.

*My faith, my hope, my truſt, my God and eke my guide,
Stretch forth thy hand to ſaue the ſoule, vvhath ere the
body bide.*

Here faith, hope and truſt be words of one effect, allowed to vs by this figure of ſtore.

Otherwhiles we ſpeake and be ſorry for it, as if we had not wel ſpoken, ſo that we ſeeme to call in our word againe, and to put in another fitter for the purpoſe: for which reſpects the Greekes called this manner of ſpeech the ^{*Metanoic,*} ^{or the} *Penitent*.

figure of repentance: then for that vpon repentance commonly follows amendment, the Latins called it the figure of correction, in that the speaker seemeth to reforme that which was said amisse. I following the Greeke originall, choose to call him the penitent, or repentant: and sing in honor of the mayden Queene, meaning to praise her for her greatnesse of courage, ouershooting myselfe, called it first by the name of pride: then fearing least fault might be found with that terme, by and by turned this word pride to praise: resembling her Maiesty to the Lion, being her owne noble armory, which by a slie construction purporteth magnanimitie. Thus in the latter end of a Parthemias.

O peerles you, or els no one aliue,

" Your pride serues you to feaze them all alone :

" Not pride madame, but praise of the lion.

To conquer all and be conquerd by none.

And in another Parthemias thus insinuating her Maiesties great constancy in refusall of all mariages offred her, thus :

" Her heart is hid none may it see,

" Marble or flinte folke vveene it be.

Which may imploy rigour and cruelty, than correcteth it thus.

Not flinte I trovve I am a lier,

But Siderite that feelles no fire.

By which is intended, that it proceeded of a cold and chaste complexion not easily allured to loue.

We haue another manner of speech much like to the *repentant*, but doth not as the *Antenagoge*.
 or the *Recompencer*. same recant or vnsway a word that hath bene said before, putting another fitter in his place, but hauing spoken any thing to deprave the matter or partie, he denieth it not, but as it were helpeth it againe by another more fauourable speech: and so seemeth to make amends, for which cause it is called by the originall name in both languages, the *Recompencer*, as he that was merily asked the question, whether his wife were not a shrew as well as others

of his neighbours wiues, answered in this figure as pleasantly, for he could not well denie it.

*I must needs say, that my wife is a shrewve,
But such a huswife as I know but a serue.*

Another in his first preposition giuing a very faint commendation to the Courtiers life, weaning to make him amends, made it worser by a second proposition, thus:

*The Courtiers life full delicate it is,
But where no wise man will euer set his blis.*

And an other speaking to the incoragement of youth in studie and to be come excellent in letters and armes, said thus:

*Many are the paines and perils to be past,
But great is the gaine and glory at the last.*

Our poet in his short ditties, but specially playing the Epigrammatist will vse to conclude and shut vp his Epigram with a verse or two, spoken in such fort, as it may seeme a manner of allowance to all the premises, and that with a ioyfull approbation, which the Latines call *Acclamatio*, we therefore call this figure the *surclose* or *consenting close*, as *Virgill* when he had largely spoken of Prince *Eneas* his succeffe and fortunes concluded with this close.

Tantæ molis erat Romanam condere gentem.

In English thus:

*So huge a peece of worke it was and so hie,
To reare the house of Romane progenie.*

Sir *Philip Sidney* very pretily closed vp a dittie in this fort.

*What medicine then, can such disease remoue,
Where loue breeds hate, and hate engenders loue.*

And we in *Partheniade* written of her Maiestie, declaring to what perils vertue is generally subiect, and applying that fortune to her selfe, closed it vp with this *Epiphoneme*.

*Than if there bee,
Any so cancard hart to grutch,
At your glories: my Queene: in vaine,*

*Repining at your fatall raigne :
It is for that they feele too much,
Of your bountee.*

As who would say her owne ouermuch lenitie and goodnesse, made her ill willers the more bold and presumptuous.

Lucretius Carus the philosopher and poet inueighing fore against the abuses of the superstitious religion of the Gentils, and recompting the wicked fact of king *Agamemnon* in sacrificing his only daughter *Iphigenia*, being a yoong damsell of excellent bewtie, to th'intent to please the wrathfull gods, hinderers of his nauigation, after he had said all, closed it vp in this one verse, spoken in *Epiphonema*.

Tantum religio potuit suadere malorum.

In English thus :

*Lo what an outrage, could cause to be done,
The peeuish scruple of blinde religion.*

Auxesis,
or the
Auancer.

It happens many times that to vrge and enforce the matter we speake of, we go still mounting by degrees and encreasing our speech with wordes or with sentences of more waight one then another, and is a figure of great both efficacie and ornament, as he that declaring the great calamitie of an infortunate prince, said thus :

*He lost besides his children and his wiife,
His realme, ronovvne, liege, libertie and life.*

By which it appeareth that to any noble Prince the losse of his estate ought not to be so greuous, as of his honour, nor any of them both like to the lacke of his libertie, but that life is the dearest detriment of any other. We call this figure by the Greeke originall the *Auancer* or figure of encrease because euery word that is spoken is one of more weight then another. And as we lamented the crueltie of an inexorable and vnfaithfull mistresse.

*If by the lawres of loue it be a fault,
The faithfull friend, in absence to forget :
But if it be (once do thy heart but halt,)*

*A secret sinne : what forfeit is so great :
 As by despite in view of euery eye,
 The solemne vowes oft sworne vwith teares so salt,
 And holy Leagues fast seald vwith hand and hart :
 For to repeale and breake so vvilfully ?
 But now (alas) vwithout all iust defart,
 My lot is for my troth and much good vwill,
 To reape disdaine, hatred and rude refuse,
 Or if ye vwould vvorke me some greater ill :
 And of myne earned ioyes to feele no part,
 What els is this (ô cruell) but to vse,
 Thy murdring knife the guiltlesse blood to spill.*

Where ye see how she is charged first with a fault, then with a secret sinne, afterward with a foule forfeit, last of all with a most cruell and bloody deede. And thus againe in a certaine louers complaint made to the like effect.

*They say it is a ruth to see thy louer neede,
 But you can see me weepe, but you can see me bleede :
 And neuer shrinke nor shame, ne shed no teare at all,
 You make my wounds your selfe, and fill them vp with gall :
 Yea you can see me fount, and faint for want of breath,
 And gaspe and grone for life, and struggle still with death,
 What can you now do more, sweare by your maydenhead,
 Then for to flea me quicke, or strip me being dead.*

In these verses you see how one crueltie surmounts another by degrees till it come to the very slaughter and beyond, for it is thought a despite done to a dead carcas to be an euidence of greater crueltie then to haue killed him.

After the Auancer followeth the abbaſer working by wordes and sentences of extenuation or diminution. Whereupon we call him the *Disabler* or figure of *Extenuation* : and this extenuation is vsed to diuers purposes, sometimes for modesties sake, and to auoide the opinion of arrogancie, speaking of our selues or of ours, as he that disabled himselfe to his mistresse, thus.

Not all the skill I haue to speake or do,

*Meiosis,
 or the
 Disabler.*

*Which litle is God wot (set loue apart :)
Liueload nor life, and put them both thereto,
Can counterpeise the due of your defart.*

It may be also done for despite to bring our adversaries in contempt, as he that sayd by one (commended for a very braue souldier) disabling him fcomefully, thus.

*A iollie man (forsooth) and fit for the warre,
Good at hand gripes, better to fight a farre :
Whom bright weapon in shevv as it is said,
Yea his owne shade, hath often made afraide.*

The subtiltie of the scoffe lieth in these Latin wordes [*eminus et cominus pugnare*]. Also we vse this kind of Extenuation when we take in hand to comfort or cheare any perillous enterprife, making a great matter seeme small, and of litle difficultie, and is much vsed by captaines in the warre, when they (to giue courage to their souldiers) will seeme to disable the persons of their enemies, and abase their forces, and make light of euery thing that might be a discouragement to the attempt, as *Hanniball* did in his Oration to his souldiers, when they should come to passe the Alpes to enter Italie, and for sharpnesse of the weather, and steepnesse of the mountaines their hearts began to faile them.

We vse it againe to excuse a fault, and to make an offence seeme lesse then it is, by giuing a terme more fauorable and of lesse vehemencie then the troth requires, as to say of a great robbery, that it was but a pilfry matter: of an arrant ruffian that he is a tall fellow of his hands: of a prodigall foole, that he is a kind hearted man: of a notorious vnthrif, a lustie youth, and such like phraeses of extenuation, which fall more aptly to the office of the figure *Curry fauell* before remembred.

And we vse the like termes by way of pleasant familiaritie, and as it were for a Courtly maner of speach with our egalls or inferiours, as to call a young Gentlewoman *Mall* for *Mary*, *Nell* for *Elner*: *Iack* for *Iohn*,

Robin for *Robert*: or any other like affected termes spoken of pleasure, as in our triumphals calling familiarly vpon our *Muse*, I called her *Moppe*.

But wvill you vveet,

My litle muse, my prettie moppe:

If vve shall algates change our stoppe,

Chose me a fveet.

Vnderstanding by this word [*Moppe*] a litle pretty Lady, or tender young thing. For so we call litle fishes, that be not come to their full growth [*moppes*,] as whiting moppes, gurnard moppes.

Also such termes are vsed to be giuen in derision and for a kind of contempt, as when we say Lording for Lord, and as the Spaniard that calleth an Earle of small reuenue *Contadilio*: the Italian calleth the poore man, by contempt *pouerachio*, or *pouerino*, the little beast *animalculo* or *animaluchio*, and such like *diminutives* appertaining to this figure, the [*Disabler*] more ordinary in other languages than in our vulgar.

This figure of retire holds part with the propounder of which we spake before (*prolepsis*) because *Epanodis,*
or
the figure of
Retire. of the resumption of a former proposition vttered in generalitie to explaine the same better by a particular diuision. But their difference is, in that the propounder resumes but the matter only. This [*retire*] resumes both the matter and the termes, and is therefore accompted one of the figures of repetition, and in that respect may be called by his originall Greeke name the [*Resounde*] or the [*retire*] for this word [*ῥόδος*] serues both fences resound and retire. The vse of this figure, is seen in this dittie following,

Loue hope and death, do stirre in me much strife,

As neuer man but I lead such a life:

For burning loue doth wound my heart to death:

And when death comes at call of inward grief,

Cold lingring hope doth feede my fainting breath:

Against my vwill, and yeelds my wound relief,

So that I liue, and yet my life is such:

As neuer death could greeue me halfe so much.

Then haue ye a maner of speach, not so figuratiue
Dialisis, as fit for argumentation, and worketh not
 or vnlike the *dilemma* of the Logicians, be-
 the *Dismem-* cause he propones two or moe matters
 ber. entierly, and doth as it were set downe the whole tale
 or rekonng of an argument and then cleare euery
 part by it selfe, as thus.

*It can not be but nigardship or neede,
 Made him attempt this foule and wicked deede:
 Nigardship not, for alwayes he was free,
 Nor neede, for who doth not his richesse see?*

Or as one that entreated for a faire young maide
 who was taken by the watch in London and carried
 to Bridewell to be punished.

*Now gentill Sirs let this young maide alone,
 For either she hath grace or els she hath none:
 If she haue grace, she may in time repent,
 If she haue none what bootes her punishment.*

Or as another pleaded his deserts with his mistresse.

*Were it for grace, or els in hope of gaine,
 To say of my deserts, it is but vaine:
 For well in minde, in case ye do them beare,
 To tell them oft, it should but irke your care:
 Be they forgot: as likely should I faile, [uaile.
 To vwinne vvith vvordes, vvhere deedes can not pre-*

eloquent perfwaders such as our maker or
Merismus. Poet must in some cafes shew him selfe to
 or the Distributer. be, and is when we may conueniently vtter
 a matter in one entier speach or proposition and will
 rather do it peecemeale and by distribution of euery
 part for amplification sake, as for example he that
 might say, a house was outrageously plucked downe:
 will not be satisfied so to say, but rather will speake it
 in this sort: they first vndermined the groundfills, they
 beate downe the walles, they vnfloored the loftes, they
 vtiled it and pulled downe the roofe. For so in deede
 is a house pulled downe by circumstances, which this
 figure of distribution doth fet forth euery one apart,

and therefore I name him the *distributor* according to his originall, as wrate the *Tuscan* Poet in a Sonet which Sir *Thomas Wyat* translated with very good grace, thus.

*Set me vvhwhereas the funne doth parch the greene,
Or vvhwhere his beames do not dissolue the yce :
In temperate heate vvhwhere he is felt and seene,
In presence prest of people mad or vvise :
Set me in hye or yet in low degree,
In longest night or in the shortest day :
In clearest skie, or where clouds thickest bee,
In lustie youth or when my heares are gray :
Set me in heauen, in earth or els in hell,
In hill or dale or in the soming flood :
Thrall or at large, aliue where so I dwell,
Sicke or in health, in euill fame or good :
Hers will I be, and onely with this thought,
Content my selfe, although my chaunce be naught.*

All which might haue bene said in these two verses.

*Set me wheresoeuer ye will,
I am and vvillbe yours still.*

The zealous Poet writing in prayse of the maiden Queene would not seeme to wrap vp all her most excellent parts in a few words them entierly comprehending, but did it by a distributor or *merismus* in the negatiue for the better grace, thus.

*Not your bewtie, most gracious soueraine,
Nor maidenly lookes, mainteind vvith maiestie :
Your stately port, vvwhich doth not match but staine,
For your presence, your pallace and your traine,
All Princes Courts, mine eye could euer see :
Not your quicke vvits, your sober gouernaunce :
Your cleare foresight, your faithfull memorie,
So sweete features, in so slaid countenance :
Nor languages, with plentuous vtterance,
So able to discourse, and entertaine :
Not noble race, farre beyond Cæsars raigne,
Runne in right line, and bloud of nointed kings :
Not large empire, armies, treasurs, domaine,
Lustie liueries, of fortunes dearest darlings :*

*Not all the skilles, fit for a Princely dame,
Your learned Muse, vvith vse and studie brings.
Not true honour, ne that immortall fame
Of mayden raigne, your only owne renowne
And no Queenes els, yet such as yeeldes your name
Greater glory than doeth your treble crowne.*

And then concludes thus.

*Not any one of all these honor'd parts
Your Princely happes, and habites that do moue,
And as it were, enforcell all the hearts
Of Christen kings to quarrell for your loue,
But to possesse, at once and all the good
Arte and engine, and euery starre about
Fortune or kinde, could farce in flesh and blood,
Was force inough to make so many strue
For your person, which in our world stode
By all consents the minionst mayde to wiu.*

Where ye see that all the parts of her commendation which were particularly remembred in twenty verses before, are wrapt vp in the two verses of this last part, videl.

*Not any one of all your honor'd parts,
Those Princely haps and habites, &c.*

This figure serues for amplification, and also for ornament, and to enforce perswasion mightely. Sir *Geffrey Chaucer*, father of our English Poets, hath these verses following the distributor.

*When faith failes in Priestes sawes,
And Lords hestes are holden for lawes,
And robberie is tane for purchase,
And lechery for solace
Then shall the Realme of Albion
Be brought to great confusion.*

Where he might haue said as much in these words : when vice abounds, and vertue decayeth in Albion, then &c. And as another said,

*When Prince for his people is wakesfull and wise,
Peeres ayding with armes, Counsellors with aduise,
Magistrate sincerely vsing his charge,
People prest to obey, nor let to runne at large,*

*Prelate of holy life, and with deuotion
 Preferring pietie before promotion,
 Priest still preaching, and praying for our heale:
 Then blessed is the state of a common-weale.*

All which might haue bene said in these few words, when euery man in charge and authoritie doeth his duety, and executeth his function well, then is the common-wealth happy.

The Greeke Poets who made musicall ditties to be song to the lute or harpe, did vse to linke their staues together with one verse running throughout the whole song by equall distance, and was, for the most part, the first verse of the stasse, which kept so good fence and conformitie with the whole, as his often repetition did geue it greater grace. They called such linking verse *Epimone*, the Latines *versus intercalaris*, and we may terme him the Loue-burden, following the originall, or if it please you, the long repeate: in one respect because that one verse alone beareth the whole burden of the song according to the originall: in another respect, for that it comes by large distances to be often repeated, as in this ditty made by the noble knight Sir *Philip Sidney*,

Epimone,
 or the
 Loueburden.

*My true loue hath my heart and I haue his,
 By iust exchange one for another geuen:
 I holde his deare, and mine he cannot misse,
 There neuer was a better bargain driuen.
 My true loue hath my heart and I haue his.
 My heart in me keepes him and me in one,
 My heart in him his thoughts and fences guides:
 He loues my heart, for once it was his owne,
 I cherish his because in me it bides.*

My true loue hath my heart, and I haue his.

Many times our Poet is caried by some occasion to report of a thing that is maruelous, and then he will seeme not to speake it simply but with some signe of admiration, as in our enterlude called the *Woer*.

Paradoxon,
 or the
 Wondrous.

I woonder much to see so many husbands thrine,

*That haue but little wit, before they come to wiuue :
For one would easily weene who so hath little wit,
His wife to teach it him, were a thing much unfit.*

Or as *Cato* the Romane Senatour said one day
merily to his companion that walked with him, point-
ing his finger to a yong vnthrift in the streete who
lately before sold his patrimonie, of a goodly quantitie
of salt marthes, lying neere vnto *Capua* shore.

*Now is it not, a wonder to behold,
Yonder gallant skarce twenty winter old,
By might (marke ye) able to doo more?
Than the mayne sea that batters on his shore?
For what the waues could neuer wash away,
This proper youth hath wasted in a day.*

Not much vnlike the *vvondrer* haue ye another
figure called the *doubtfull*, because often-
times we will seeme to cast perils, and make
doubt of things when by a plaine manner
of speech wee might affirme or deny him, as thus of a
cruell mother who mured her owne child.

Aporia,
or the
Doubtfull.

*Whether the cruell mother were more to blame,
Or the shreved childe come of so curst a dame :
Or vvwhether some smatch of the fathers blood,
Whose kinne were neuer kinde, nor neuer good.
Mooued her thereto, &c.*

This manner of speech is vsed when we will not
seeme, either for manner sake or to auoid
tediousnesse, to trouble the iudge or hearer
with all that we could say, but hauing said
inough already, we referre the rest to their considera-
tion, as he that said thus :

Epitropis,
or the
Figure of Re-
ference.

*Me thinks that I haue said, vvhat may vvell suffice,
Referring all the rest, to your better aduise.*

The fine and subtile perswader when his intent is to
sting his aduersary, or els to declare his mind
in broad and liberal speeches, which might
breede offence or scandall, he will seeme
to bespeake pardon before hand, whereby his liden-
tiousnes may be the better borne withall, as he that
said :

Parisia,
or the
Licentious.

*If my speech hap t'offend you any way,
Thinke it their fault, that force me so to say.*

Not much vnlike to the figure of *reference*, is there another with some little diuerfitie which we call *impartener*, because many times in pleading and perfwading, we thinke it a very good pollicie to acquaint our iudge or hearer or very aduerfarie with some part of our Counsell and aduice, and to aske their opinion, as who would fay they could not otherwise thinke of the matter then we do. As he that had tolde a long tale before certaine noble women, of a matter somewhat in honour touching the Sex.

*Tell me faire Ladies, if the case were your owne,
So foule a fault would you haue it be knownen?*

Maister Gorge in this figure, said very sweetly.

*All you who read these lines and skanne of my defart,
Iudge whether was more good, my hap or els my hart.*

The good Orator vseth a manner of speech in his perfwasion and is when all that should seeme to make against him being spoken by th'other side, he will first admit it, and in th'end auoid all for his better aduantage, and this figure is much vsed by our English pleaders in the Star-chamber and Chancery, which they call to confesse and auoid, if it be in case of crime or iniury, and is a very good way. For when the matter is so plaine that it cannot be denied or trauerfed, it is good that it be iustified by confessall and auoidance. I call it the figure of *admittance*. As we once wrate to the reproofe of a Ladies faire but crueltie.

*I know your witte, I know your pleasant tongue,
Your some sweete smiles, your some, but louely lowers:
A beautie to enamour olde and yong.
Those chaste desires, that noble minde of yours,
And that chiefe part whence all your honor springs,
A grace to entertaine the greatest kings.
All this I know: but sinne it is to see,
So faire partes spilt by too much crueltie.*

*Anachinosia,
or the
Impartener.*

*Paramologia,
or the
figure of Ad-
mittance.*

In many cases we are driven for better persuasion to tell the cause that mooves vs to say thus or thus: or els when we would fortifie our allegations by rendring reasons to euery one, this assignation of cause the Greekes called *Etiologia*, which if we might without scorne of a new inuented terme call [*Tell cause*] it were right according to the Greeke originall: and I pray you why should we not? and with as good authoritie as the Greekes? Sir *Thomas Smith*, her Maiesties principall Secretary, and a man of great learning and grauitie, seeking to geue an English word to this Greeke word *αἰτιολογία* called it Spitewed, or wedspite. Master Secretary *Wilson* geuing an English name to his arte of Logicke, called it *Witcraft*, me thinke I may be bolde with like liberty to call the figure *Etiologia* [*Tell cause*.] And this manner of speech is alwayes contemned, with these words, for, because, and such other confirmatiues. The Latines hauing no fitte name to geue it in one single word, gaue it no name at all, but by circumlocution. We also call him the reason-rendrer, and leaue the right English word [*Tell cause*] much better answering the Greeke originall. *Aristotle* was most excellent in vse of this figure, for he neuer propones any allegation, or makes any surmise, but he yeelds a reason or cause to fortifie and proue it, which geues it great credit. For example ye may take these verses, first pointing, than confirming by similitudes.

*When fortune shall haue spit out all her gall,
I trust good luck shall be to me allowde,
For I haue seene a shippe in hauen fall,
After the storme had broke both mast and shrowde.*
And this.

*Good is the thing that moues vs to desire,
That is to ioy the beauty we behold:
Els were we louers as in an endlesse fire,
Alwaies burning and euer chill a colde.*
And in these verses.

Accused though I be without desert,

*Sith none can proue beleue it not for true:
For neuer yet since first ye had my hart,
Entended I to false or be vntrue.*

And in this Distique.

*And for her beauties praise, no wight that with her
warres:* [the stars.

For where she comes she shewes her selfe like fun among

And in this other dittie of ours where the lower complaines of his Ladies crueltie, rendring for euery surmise a reason, and by telling the cause, seeketh (as it were) to get credit, thus.

*Cruel you be who can say nay,
Since ye delight in others wo:
Unwise am I, ye may well say,
For that I haue, honoured you so.
But blamelesse I, who could not chuse,
To be enchanted by your eye:
But ye to blame, thus to refuse
My seruice, and to let me die.*

Sometimes our error is so manifest, or we be so hardly prest with our aduerfaries, as we cannot deny the fault layd vnto our charge: in which case it is good pollicie to excuse it by some allowable pretext, as did one whom his mistresse burdened with some vnkinde speeches which he had past of her, thus.

*Dichologia,
or the
Figure of ex-
cuse.*

*I said it: but by lapse of lying tongue,
When furie and iust grieve my heart oppress:
I sayd it: as ye see, both fraile and young,
When your rigor had ranckled in my brest.
The cruell wound that smarted me so sore,
Pardon therefore (sweete sorrow) or at least
Beare with mine youth that neuer fell before,
Least your offence encrease my grieve the more.*

And againe in these,

*I spake amysse I cannot it deny
But caused by your great discourtesie:
And if I said that which I now repent,
And said it not, but by misgouernment
Of youthfull yeres, your selfe that are so young*

*Pardon for once this error of my tongue,
And thinke amends can neuer come to late:
Loue may be curst, but loue can neuer hate.*

Speaking before of the figure [*Synecdoche*] wee called him [*Quicke conceit*] because he inured in Noema, or the Figure of close conceit. a single word onely by way of intendment or large meaning, but such as was speedily discouered by euery quicke wit, as by the halfe to vnderstand the whole, and many other waies appearing by the examples. But by this figure [*Noema*] the obscurity of the fence lieth not in a single word, but in an entier speech, whereof we do not so easily conceiue the meaning, but as it were by coniecture, because it is wittie and subtile or darke, which makes me therefore call him in our vulgar the [*Clofe conceit*] as he that said by himselfe and his wife, I thanke God in fortie winters that we haue liued together, neuer any of our neighbours fet vs at one, meaning that they neuer fell out in all that space, which had bene the directer speech and more apert, and yet by intendment amounts all to one, being neuerthelesse dissemblable and in effect contrary. *Pawlet* Lord Treasurer of England, and first Marques of Winchester, with the like subtile speech gaue a quippe to Sir *William Gyfford*, who had married the Marques sister, and all her life time could neuer loue her nor like of her company, but when she was dead made the greatest moane for her in the world, and with teares and much lamentation vttered his grieve to the L. Treasurer, ô good brother quoth the Marques, I am right sory to see you now loue my sister so well, meaning that he shewed his loue too late, and should haue done it while she was a liue.

A great counsellour somewhat forgetting his modestie, vsed these words: Gods lady I reckon my selfe as good a man as he you talke of, and yet I am not able to do so. Yea sir quoth the party, your L. is too good to be a man, I would ye were a Saint, meaning he would he were dead, for none are shrined for Saints before they be dead.

The Logician vseth a definition to expresse the truth or nature of euery thing by his true kinde and difference, as to say wifedome is a prudent and wittie foresight and consideration of humane or worldly actions with their euentes. This definition is Logicall. The Oratour vseth another maner of definition, thus: Is this wifedome? no it is a certaine subtill knauish craftie wit, it is no industrie as ye call it, but a certaine busie brainficknesse, for industrie is a liuely and vnueried search and occupation in honest things, egernesse is an appetite in base and small matters.

Orismus,
or the
Definer of
difference.

It serueth many times to great purpose to preuent our aduersaries arguments, and take vpon vs to know before what our iudge or aduersary or hearer thinketh, and that we will seeme to vtter it before it be spoken or alleaged by them, in respect of which boldnesse to enter so deeply into another mans conceit or conscience, and to be so priue of another mans mynde, gaue cause that this figure was called the [*presumptuous*] I will also call him the figure of *presupposall* or the *preuenter*, for by reason we suppose before what may be said, or perchaunce would be said by our aduersary, or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to say) before it come to the ground.

Procatalepsis,
or
the presumptuous,
otherwise
the figure of
Presupposall.

It is also very many times vsed for a good pollicie in pleading or perswasion to make wise as if we set but light of the matter, and that therefore we do passe it ouer slightly when in deede we do then intend most effectually and despightfully if it be inuectiue to remember it: it is also when we will not seeme to know a thing, and yet we know it well inough, and may be likened to the maner of women, who as the common saying is, will say nay and take it.

Paralepsis,
or the
Passager.

*I hold my peace and will not say for shame,
The much vnt ruth of that vnciuill dame:*

*For if I should her coullours kindly blaze,
It would so make the chaste eares amaze. &c.*

It is said by maner of a prouerbiall speech that he who findes himselfe well should not wagge, euen so the perswader finding a substantiall point in his matter to serue his purpose, should dwell vpon that point longer then vpon any other lesse assured, and vse all endeouour to maintaine that one, and as it were to make his chief abroad thereupon, for which cause I name him the figure of abroad, according to the Latine name: Some take it not but for a course of argument and therefore hardly may one giue any examples thereof.

Now as arte and good pollicy in perswasion bids vs to abide and not to stirre from the point of our most aduantage, but the same to enforce and tarry vpon with all possible argument, so doth discretion will vs sometimes to flit from one matter to another, as a thing meete to be forsaken, and another entred vpon, I call him therefore the *flitting* figure, or figure of *remoue*, like as the other before was called the figure of *abode*.

Euen so againe, as it is wisdom for a perswader to tarrie and make his abroad as long as he may conueniently without tediousnes to the hearer, vpon his chiefe proofes or points of the cause tending to his aduantage, and likewise to depart againe when time serues, and goe to a new matter seruing the purpose aswell. So is it requisite many times for him to talke farre from the principall matter, and as it were to range aside, to th'intent by such extraordinary meane to induce or inferre other matter, aswell or better seruing the principal purpose, and neuertheles in season to returne home where he first strayed out. This maner of speech is termed the figure of digression by the Latines, following the Greeke originall, we also call him the *straggler* by allusion to the fouldier that marches out of his array, or by those that keepe no order in their marche, as the battailes well

Commoratio,
or the
figure of abode.

Metastasis,
or the
flitting figure.
or the
Remoue.

Parreknasis,
or the
Stragler.

ranged do: of this figure there need be geuen no example.

Occasion offers many times that our maker as an oratour, or perswader, or pleader should go roundly to worke, and by a quick and swift argument dispatch his perswasion, and as they are wont to say not to stand all day trifling to no purpose, but to rid it out of the way quickly. This is done by a manner of speech, both figuratiue and argumentatiue, when we do briefly set downe all our best reasons seruing the purpose, and reiect all of them fauing one, which we accept to satisfie the cause: as he that in a litigious case for land would prooue it not the aduersaries, but his clients.

*No man can say its his by heritage,
Nor by Legacie, or Testatours deuice:
Nor that it came by purchase or engage,
Nor from his Prince for any good seruice.
Then needs must it be his by very wrong,
Which he hath offred this poore plaintife so long.*

Though we might call this figure very well and properly the [*Paragon*] yet dare I not so to doe for feare of the Courtiers enuy, who will haue no man vse that terme but after a courtly manner, that is, in praying of horses, haukes, hounds, pearles, diamonds, rubies, emerodes, and other precious stones: specially of faire women whose excellencie is discovered by paragonizing or setting one to another, which moued the zealous Poet, speaking of the mayden Queene, to call her the paragon of Queenes. This considered, I will let our figure enioy his best beknownen name, and call him still in all ordinarie cases the figure of comparifon: as when a man wil seeme to make things appeare good or bad, or better or worse, or more or lesse excellent, either vpon spite or for pleasure, or any other good affection, then he sets the lesse by the greater, or the greater to the lesse, the equall to his equall, and by such confronting of them together, driues out the true ods that is betwixt them, and makes it better appeare,

Q

as when we sang of our Soueraigne Lady thus, in the twentieth Partheniade.

*As falcon fares to buffards flight,
As egles eyes to owlates sight,
As fierce saker to coward kite,
As brightest noone to darkest night:
As summer sunne exceedeth farre,
The moone and euery other starre:
So farre my Princeesse praise doeth passe,
The samoust Queene that euer was.*

And in the eightene Partheniade thus.

*Set rich rubie to red esmayle,
The rauens plume to peacocks tayle,
Lay me the larkes to lizards eyes,
The duskie cloude to azure skie,
Set shallow brookes to furing seas,
An orient pearle to a white pease:*

&c. Concluding.

*There shall no lesse an ods be seene
In mine from euery other Queene.*

We are sometimes occasioned in our tale to report some speech from another mans mouth, as *Dialogismus*, or what a king said to his priuy counsell or the right reasoner. subiect, a captaine to his souldier, a souldier to his captaine, a man to a woman, and contrariwise: in which report we must alwaies geue to euery person his fit and naturall, and that which best becommeth him. For that speech becommeth a king which doth not a carter, and a young man that doeth not an old: and so in euery sort and degree. *Virgil* speaking in the person of *Eneas*, *Turnus* and many other great Princes, and sometimes of meaner men, ye shall see what decencie euery of their speeches holdeth with the qualitie, degree and yeares of the speaker. To which examples I will for this time referre you.

So if by way of fiction we will seem to speake in another mans person, as if king *Henry* were aliuie, and should say of the towne of Bulleyn, what we by warre to the hazard of our person hardly obtained, our young sonne

without any peril at all, for litle mony deliuered vp againe. Or if we should faine king *Edward* the thirde, vnderstanding how his successour Queene *Marie* had lost the towne of Calays by negligence, should say: That which the sword wanne, the distaffe hath lost. This manner of speech is by the figure *Dialogismus*, or the right reasoner.

In waightie caufes and for great purpofes, wise perfwaders vse graue and weighty speeches, specially in matter of aduise or counfel, for which purpose there is a maner of speech to alleage textes or authorities of wittie sentence, such as smatch morall doctrine and teach wisdom and good behauiour, by the Greeke originall we call him the *directour*, by the Latin he is called *sententia*: we may call him the *sage fayer*, thus.

Gnome,
or the
Director.

" *Nature bids vs as a louing mother,*
" *To loue our selues first and next to loue*
another.

Sententia,
or the
Sage fayer.

" *The Prince that couets all to know and see,*
" *Had neede full milde and patient to bee.*

" *Nothing flickes faster by vs as appeares,*
" *Then that which we learne in our tender yeares.*

And that which our soueraigne Lady wrate in defiance of fortune.

Neuer thinke you fortune can beare the fvvay,
Where vertues force, can cause her to obey.

Heede must be taken that such rules or sentences be choisly made and not often vsed least excesse breed lothfomnesse.

Arte and good pollicie moues vs many times to be earnest in our speech, and then we lay on such load and so go to it by heapes as if we would winne the game by multitude of words and speeches, not all of one but of diuers matter and sence, for which cause the Latines called it *Congeries* and we the *heaping figure*, as he that said

Sinathrismus.
or the
Heaping figure.

To muse in minde how faire, how vnise, how good,

*Hovv braue, hovv free, hovv curteous and hovv true,
My Lady is doth but inflame my blood.*

Or thus.

*I deeme, I dreame, I do, I tast, I touch,
Nothing at all but smells of perfitt blisse.*

And thus by maister *Edvard Diar*, vehement swift and passionatly.

*But if my faith my hope, my loue my true intent,
My libertie, my seruice vowed, my time and all be spent,
In vaine, &c.*

But if such earnest and hastie heaping vp of speeches be made by way of recapitulation, which commonly is in the end of euery long tale and Oration, because the speaker seemes to make a collection of all the former materiall points, to binde them as it were in a bundle and lay them forth to enforce the cause and renew the hearers memory, then ye may geue him more properly the name of the [*collectour*] or recapitulatour, and serueth to very great purpose as in an hymne written by vs to the Queenes Maiestie entitled (*Minerua*) wherein speaking of the mutabilitie of fortune in the case of all Princes generally, wee seemed to exempt her Maiestie of all such casualtie, by reason she was by her destinie and many diuine partes in her, ordained to a most long and constant prosperitie in this world, concluding with this recapitulation.

*But thou art free, but were thou not in deede,
But were thou not, come of immortall seede:
Neuer yborne, and thy minde made to blisse,
Heauens mettall that euerlasting is:
Were not thy vvit, and that thy vertues shall,
Be deemd diuine thy fauour face and all:
And that thy loze, ne name may neuer dye,
Nor thy state turne, stayd by destinie:
Dread were least once thy noble hart may feele,
Some rusfull turne, of her vnsteady wheele.*

*Apostrophe,
or*

the turne tale.

Many times when we haue runne a long race in our tale spoken to the hearers, we do sodainly flye out and either speake or

exclaime at some other person or thing, and therefore the Greekes call such figure (as we do) the turnway or turnetale, and breedeth by such exchange a certaine recreation to the hearers minds, as this vsed by a louer to his vnkind mistresse.

*And as for you (faire one) say now by prooffe ye finde,
That rigour and ingratitude soone kill a gentle minde.*

And as we in our triumphals, speaking long to the Queenes Maiestie, vpon the sodaine we burst out in an exclamation to *Phebus*, seeming to draw in a new matter, thus.

*But O Phebus,
All glistering in thy gorgious gowne,
Wouldst thou vvitfaze to slide a downe:
And dwell with vs,*

*But for a day,
I could tell thee close in thine eare,
A tale that thou hadst leuer heare
I dare vuell say:*

*Then ere thou vvert,
To kisse that vnkind runnearway,
Who was transformed to boughs of bay:
For her curst hert. &c.*

And so returned againe to the first matter.

The matter and occasion leadeth vs *Hypotiposis*, many times to describe and set forth ^{or} the counterfait representation. many things, in such sort as it should appeare they were truly before our eyes though they were not present, which to do it requireth cunning: for nothing can be kindly counterfait or represented in his absence, but by great discrecion in the doer. And if the things we couet to describe be not naturall or not veritable, than yet the same axeth more cunning to do it, because to faine a thing that neuer was nor is like to be, proceedeth of a greater wit and sharper inuention than to describe things that be true.

And these be things that a poet or maker is woont to describe sometimes as *Prosopographia*.

true or naturall, and sometimes to faine as artificall and not true. *viz.* The visage, speech and countenance of any person absent or dead : and this kinde of representation is called the Counterfait countenance : as *Homer* doth in his *Iliades*, diuerse personages : namely *Achilles* and *Thersites*, according to the truth and not by fiction. And as our poet *Chaucer* doth in his *Canterbury tales* set forth the Sumner, Pardoner, Manciple, and the rest of the pilgrims, most naturally and pleasantly.

Prosopopeia.

or the
Counterfait in
personation.

But if ye wil faine any person with such features, qualities and conditions, or if ye wil attribute any humane quality, as reason or speech to dombe creatures or other insensible things, and do study (as one may say) to giue them a humane person, it is not *Prosopographia*, but *Prosopopeia*, because it is by way of fiction, and no prettier examples can be giuen to you thereof, than in the Romant of the rose translated out of French by *Chaucer*, describing the persons of auarice, enuie, old age, and many others, whereby much moralitie is taught.

So if we describe the time or season of the yeare, as *Cronographia*, winter, summer, haruest, day, midnight, or the Counterfait noone, euening, or such like : we call such time. description the counterfait time. *Cronographia* examples are euery where to be found.

Topographia.

or the
Counterfait
place.

And if this description be of any true place, citie, castell, hill, valley or sea, and such like : we call it the counterfait place *Topographia*, or if ye sayne places vntrue, as heauen, hell, paradise, the house of fame, the pallace of the sunne, the denne of sheep, and such like which ye shall see in Poetes : so did *Chaucer* very well describe the country of *Saluces* in *Italie*, which ye may see, in his report of the Lady *Gryffyll*.

Pragmatio-

graphia.
or the
Counterfait
action.

But if such description be made to represent the handling of any busines with the circumstances belonging therevnto as the manner of a battell, a feast, a marriage, a buriall or

any other matter that lieth in feat and actiuitie: we call it then the counterfaiť action [*Pragmatographia*.]

In this figure the Lord *Nicholas Vaux* a noble gentleman, and much delighted in vulgar making, and a man otherwise of no great learning but hauing herein a maruelous facilitie, made a dittie representing the battayle and assault of *Cupide*, so excellently well, as for the gallant and propre application of his fiction in euery part, I cannot choose but set downe the greatest part of his ditty, for in truth it can not be amended.

*When Cupid scaled first the fort,
Wherein my hart lay wounded fore
The battrie was of such a fort,
That I must yeeld or die therefore.
There saw I loue vpon the wall,
How he his banner did display,
Alarme alarme he gan to call,
And bad his souldiers keepe aray.*

*The armes the which that Cupid bare,
Were pearced harts with teares besprent:
In siluer and fable to declare
The stedfast loue he alwaies meant.*

*There might you see his band all drest
In colours like to vvhite and blacke,
With powder and vwith pellets prest,
To bring them forth to spoile and sacke,
Good vwill the maister of the shot,
Stood in the Rampire braue and proude,
For expence of powder he spared not,
Assault assault to crie aloude.*

*There might you heare the Canons rore,
Eche peece discharging a louers looke, &c.*

As well to a good maker and Poet as to an excellent perfwader in prose, the figure of *Similitude* is very necessary, by which we not onely bewtifie our tale, but also very much inforce and inlarge it. I say inforce because no one thing more preuaileth with all ordinary iudgements than perfwasion by *similitude*. Now because there

*Omiotis.
or
Resemblance.*

are sundry sorts of them, which also do worke after diuerse fashions in the hearers conceits, I will set them all forth by a triple diuision, exempting the generall *Similitude* as their common Auncestour, and I will call him by the name of *Resemblance* without any addition, from which I deriue three other sorts: and I giue euery one his particular name, as *Resemblance* by Pourtrait or Imagery, which the Greeks call *Icon*, *Resemblance* moral or mistlicall, which they call *Parabola*, and *Resemblance* by example, which they call *Paradigma*, and first we will speake of the generall *resemblance*, or bare *similitude*, which may be thus spoken.

*But as the watric showres delay the raging wind, [mind.
So doeth good hope cleane put away dispaire out of my*

And in this other likening the forlorne louer to a stricken deere.

Then as the stricken deere, withdrawes himselfe alone,

So do I seeke some secret place, where I may make my mone.

And in this of ours where we liken glory to a shadow.

As the shadow (his nature beyng such,)

Followeth the body, vvwhether it vvill or no,

So doeth glory, refuse it nere so much,

Wait on vertue, be it in vveale or vvo.

And euen as the shadow in his kind,

What time it beares the carkas company,

Goth oft before, and often comes behind :

So doth renoume, that raiseth vs so hye,

Come to vs quicke, sometime not till vve dye.

But the glory, that groweth not ouer fast,

Is euer great, and likeliest long to last.

Againe in a ditty to a mistresse of ours, where we likened the cure of Loue to *Achilles* launce.

The launce so bright, that made Telephus wound,

The same rusty, salued the sore againe,

So may my meede (Madame) of you redownd,

Whose rigour vvvas first authour of my paine.

The *Tuskan* poet vseth this *Resemblance*, inuring as well by *Diffimilitude* as *Similitude*, likening himselfe (by *Implication*) to the flie, and neither to the eagle nor

to the owle: very well Englished by Sir *Thomas Wiat*
after his fashion, and by my selfe thus:

*There be some fowles of sight so proud and starke,
As can behold the sunne, and neuer shrinke,
Some so feeble, as they are faine to vvinke,
Or neuer come abroad till it be darke:
Others there be so simple, as they thinke,
Because it shines, to sport them in the fire,
And feele vnware, the wrong of their desire,
Fluttring amidst the flame that doth them burne,
Of this last ranke (alas) am I aright,
For in my ladies looks to stand or turne
I haue no power, ne find place to retire,
Where any darke may shade me from her sight
But to her beames so bright whilst I aspire,
I perish by the bane of my delight.*

Againe in these likening a wife man to the true louer.

*As true loue is content with his enioy,
And asketh no witnesse nor no record,
And as faint loue is euermore most coy,
To boast and brag his troth at euery woord:
Euen so the wise withouten other meede:
Contents him with the guilt of his good deede.*

And in this resembling the learning of an euill man
to the feedes sown in barren ground.

*As the good feedes sown in frutefull soyle,
Bring forth foyson when barren doeth them spoile:
So doeth it fare when much good learning hits,
Vpon shrewde willes and ill disposed wits.*

And in these likening the wife man to an idiot.

*A sage man said, many of those that come
To Athens schoole for wisdom, ere they went
They first seem'd wise, then louers of wisdom,
Then Orators, then idiots, which is meant
That in wisdom all such as profite most,
Are least surlie, and little apt to boast.*

Againe, for a louer, whose credit vpon some report
had bene shaken, he prayeth better opinion by similitude.

After ill crop the soyle must eft be sown,

*And fro shipwracke we sayle to seas againe,
Then God forbid whose fault hath once bene knownen,
Should for euer a spotted wight remaine.*

And in this working by resemblance in a kinde of dissimilitude betweene a father and a master.

*It fares not by fathers as by masters it doeth fare,
For a foolish father may get a wise sonne,
But of a foolish master it haps very rare
Is bread a wise seruant where euer he wonne.*

And in these, likening the wise man to the Giant, the foole to the Dwarf.

*Set the Giant deepe in a dale, the dwarfe vpon an hill,
Yet will the one be but a dwarfe, th'other a giant still.
So will the wise be great and high, even in the lowest place:
The foole when he is most aloft, will seeme but low and base.*

Icon. But when we liken an humane person to
or
Resemblance
by imagerie. another in countenance, stature, speach
 or other qualitie, it is not called bare resemblance, but resemblance by imagerie or pourtrait, alluding to the painters terme, who yeldeth to th'eye a visible representation of the thing he describes and painteth in his table. So we commending her Maiestie for wisdom bewtie and magnanimitie likened her to the Serpent, the Lion and the Angell, because by common vsurpation, nothing is wiser then the Serpent, more couragious then the Lion, more bewtifull then the Angell. These are our verses in the end of the seuenth *Partheniade*.

*Nature that seldome wvorkes amisse,
In vvomans brest by passing art:
Hath lodged safe the Lyons hart,
And featly fixt vvith all good grace,
To Serpents head an Angels face.*

And this maner of resemblance is not onely performed by likening of liuely creatures one to another, but also of any other naturall thing, bearing a proportion of similitude, as to liken yealow to gold, white to siluer, red to the rose, soft to silke, hard to the stone and such like. Sir *Philip Sidney* in the description of

his mistresse excellently well handled this figure of resemblance by imagerie, as ye may see in his booke of *Archadia*: and ye may see the like, of our doings, in a *Partheniade* written of our foueraignè Lady, wherein we resemble euery part of her body to some naturall thing of excellent perfection in his kind, as of her forehead, browes and hair, thus.

*Of siluer vvas her forehead hye,
Her browes two bowes of hebenie,
Her tresses trust were to behold
Frisled and fine as fringe of gold.*

And of her lips.

*Two lips wrought out of rubie rocke,
Like leaues to shut and to vnlock.
As portall dore in Princes chamber:
A golden tongue in mouth of amber.*

And of her eyes.

*Her eyes God wot what stufte they are,
I durst be sworne each is a starre:
As cleere and bright as woont to guide
The Pylot in his vvinter tide.*

And of her breasts.

*Her bosome fleake as Paris plaster,
Helde vp two balles of alabaster,
Eche byas was a little cherrie:
Or els I thinke a strawberie.*

And all the rest that followeth, which may suffice to exemplifie your figure of *Icon*, or resemblance by imagerie and portrait.

But whensoever by your similitude ye will seeme to teach any moralitie or good lesson by speeches mysticall and darke, or farre fette, vnder a sence metaphoricall applying one naturall thing to another, or one case to another, inferring by them a like consequence in other cases the Greekes call it *Parabola*, which terme is also by custome accepted of vs: neuerthelesse we may call him in English the resemblance mysticall: as when we liken a young childe to a greene twigge which ye may

Parabola.
or
Resemblance
mysticall

easlie bende euery way ye list: or an old man who laboureth with continuall infirmities, to a drie and drickfie oke. Such parables were all the preachings of Christ in the Gospell, as those of the wife and foolish virgins, of the euil steward, of the labourers in the vineyard, and a number more. And they may be fayned aswell as true: as those fables of *Æsop*, and other apologies inuented for doctrine sake by wise and graue men.

Finally, if in matter of counsell or perswasion we will seeme to liken one case to another, *Paradigma*, ^{or} such as passe ordinarily in mans affaires, ^{a resemblance} and doe compare the past with the present, gathering probabilitie of like successe to come in the things wee haue presently in hand: or if ye will draw the iudgements precedent and authorized by antiquitie as veritable, and peradventure fayned and imagined for some purpose, into similitude or dissimilitude with our present actions and affaires, it is called resemblance by example: as if one should say thus, *Alexander* the great in his expedition to Asia did thus, so did *Hanniball* comming into Spaine, so did *Cæsar* in Egypt, therefore all great Captains and Generals ought to doe it.

And consulting vpon the affaires of the low countreis at this day, peradventure her Maiestie might be thus aduised: The Flemings are a people very vnthankfull and mutable, and rebellious against their Princes, for they did rise against *Maximilian* Archduke of Austria, who had married the daughter and heire of the house of Burgundie, and tooke him prisoner, till by the Emperour *Frederike* the third his father, he was set at libertie. They rebelled against *Charles* the fift Emperor, their naturall Prince. They haue falsed their faith to his sonne *Philip* king of Spaine their soueraign Lord: and since to Archduke *Matthias*, whom they elected for their gouernor, after to their adopted Lord Monsieur of Fraunce, Duke of Aniou: I pray you what likelihood is there they should be

more assured to the Queene of England, than they haue bene to all these princes and gouernors, longer than their distresse continueth, and is to be relieued by her goodnes and puissance.

[PASSAGE SUBSTITUTED FOR THE ABOVE, IN SOME COPIES.

And thus againe, It hath bene alwayes vsuall among great and magnanimous princes in all ages, not only to repulse any iniury and inuasion from their owne realmes and dominions, but also with a charitable and Princely compassion to defend their good neighbors Princes and Potentats, from all oppression of tyrants and vsurpers. So did the Romaines by their armes restore many Kings of Asia and Affricke expulsed out of their kingdoms. So did K. *Edward* 1. reestablish *Baliol* rightfull owner of the crowne of Scotland against *Robert le brus* no lawfull King. So did king *Edward* the third aide *Dampeter* king of Spaine against *Henry* bastard and vsurper. So haue many English Princes holpen with their forces the poore Dukes of Britaine their ancient friends and allies, against the outrages of the French kings: and why may not the Queene our foueraigne Lady with like honor and godly zeale yeld protection to the people of the Low countries, her neereft neighbours to rescue them a free people from the Spanish feruitude.]

And as this resemblance is of one mans action to another, so may it be made by examples of brute beastes, aptly corresponding in qualitie or euent, as one that wrote certaine pretty verses of the Emperor *Maximinus*, to warne him that he should not glory too much in his owne strength, for so he did in very deede, and would take any common souldier to taske at wrastling, or weapon, or in any other actiuitie and feates of armes, which was by the wiser fort misliked, these were the verses.

*The Elephant is strong, yet death doeth it subdue,
The bull is strong, yet cannot death eschue.*

*The Lion strong, and slaine for all his strength:
The Tygar strong, yet kilde is at the length.
Dread thou many, that dreatest not any one,
Many can kill, that cannot kill alone.*

And so it fell out, for *Maximinus* was slaine in a mutinie of his fouldiers, taking no warning by these examples written for his admonition.

*CHAP. XX.

The last and principall figure of our poetickall Ornament.

Exargasia,
or
The Gorgious.



Or the glorious lustre it setteth vpon our speech and language, the Greeks call it (*Exargasia*) the Latine (*Expolitio*) a terme transferred from these polishers of marble or porphirite, who after it is rough hewen and reduced to that fashion they will, set vpon it a goodly glasse, so smoth and cleere, as ye may see your face in it, or otherwise as it^{*} fareth by the bare and naked body, which being attired in rich and gorgious apparell, seemeth to the common vſage of th'eye much more comely and bewtifull then the naturall. So doth this figure (which therefore I call the *Gorgious*) polish our speech and as it were attire it with copious and pleasant amplifications and much varietie of sentences, all running vpon one point and one intent: so as I doubt whether I may terme it a figure, or rather a masse of many figuratiue speeches, applied to the bewtifying of our tale or argument. In a worke of ours intituled *Philocalia* we haue strained to shew the vſe and application of this figure and al others mentioned in this booke, to which we referre you. I finde none example [in English meetre] that euer I could see, so well maintayning this figure in English meetre as that ditty of her Maiesties owne making passing sweete and harmonically, which figure beyng as his very originall name purporteth the most bewtifull [and gorgious] of all others, it asketh in reason

* There is a slight variation, just here, in the text between copies: what is probably the later form—found in copies with the *substituting* passage of the previous page—is inserted between [] on this and the next pages.

to be referued for a last complement, and desciphred by the arte of a ladies penne, her selfe beyng the most gorgious and bewtifull, or rather bewtie of Queenes: and this was th'actiō [the occasion], our soueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease, as were skarce worthy of [meete for] so great and dangerous a prysoner, bred secret factiōs among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innouation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our soueraigne Lady to declare that she was nothing ignorant in [of] those secret fauours [practizes], though she had long with great wisdom and pacience dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the daunger of their ambition and disloyaltie, which afterward fell out most truly by th'exemplary chastisement of fundry persons, who in fauour of the said Sc. Q. derogating [declining] from her Maiestie, fought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.

*The doubt of future foes, exiles my present ioy,
And wit me warnes to shun such snares as threaten mine annoy.*

*For falshood now doth flow, and subiect faith doth ebbe,
Which would not be, if reason rul'd or wisdom weuld the webbe.*

*But cloudes of tois vntried, do cloake aspiring mindes,
Which turne to raigne of late repent, by course of changed vvindes.*

*The toppē of hope supposed, the roote of ruth vvil be,
And frutelesse all their graffed guiles, as shortly ye shall see.
Then dazeld eyes vvith pride, vvhich great ambition blinds,
Shalbe vnseeld by vvorthy wights, vvwhose foresight falshood finds,*

*The daughter of debate, that eke discord doth sorre
Shal reap no gaine where formor rule hath taught stil peace to growe.*

*No forreine bannisht vright shall ancre in this port,
Our realme it brookes no strangers force, let them elſewhere
reſort.*

*Our ruſty ſworde vvith reſt, ſhall firſt his edge employ,
To polle their toppes that ſeeke, ſuch change and gape for ioy.*

In a worke of ours entituled [*Philo Calia*] where we entreat of the loues betwene prince *Philo* and Lady *Calia*, in their mutual letters, meſſages, and ſpeeches: we haue ſtrained our muſe to ſhew the vſe and application of this figure, and of all others.

CHAP. XXI.

*Of the vices or deformities in ſpeech and vvriting
principally noted by auncient Poets.*



IT hath bene ſaid before how by ignorance of the maker a good figure may become a vice, and by his good diſcretion, a vicious ſpeech go for a vertue in the Poeticall ſcience. This ſaying is to be explained and qualified, for ſome maner of ſpeeches are alwayes intollerable and ſuch as cannot be vſed with any decencie, but are euer vndecent namely barbarouſneſſe, incongruitie, ill diſpoſition, fond affectation, ruſticitie, and all extreme darkneſſe, ſuch as it is not poſſible for a man to vnderſtand the matter without an interpretour, all which partes are generally to be baniſhed out of euery language, vnleſſe it may appeare that the maker or Poet do it for the nonce, as it was reported by the Philoſopher *Heraclitus* that he wrote in obſcure and darke termes of purpoſe not to be vnderſtood, whence he merited the nickname *Scotinus*, otherwiſe I ſee not but the reſt of the common faultes may be borne with ſometimes, or paſſe without any great reprooſe, not being vſed ouermuch or out of ſeaſon as I ſaid before: ſo as euery furpluſage or prepoſterous placing or vndue iteration or darke word, or doubtfull ſpeech are not ſo narrowly to be looked vpon in a large poeme, nor ſpecially in the pretie Poefies and deuifes of Ladies, and Gentlewomen makers,

whom we would not haue too precise Poets least with their shrewd wits, when they were married they might become a little too phantasticall wifes, neuerthelesse because we seem to promise an arte, which doth not iustly admit any wilful error in the teacher, and to th'end we may not be carped at by these methodicall men, that we haue omitted any necessary point in this businesse to be regarded, I will speake somewhat touching these viciosities of language particularly and briefly, leauing no little to the Grammarians for maintenaunce of the scholasticall warre, and altercations: we for our part condescending in this deuise of ours, to the appetite of Princely personages and other so tender and queisie complexions in Court, as are annoyed with nothing more then long lessons and ouermuch good order.

CHAP. XXII.

Some vices in speeches and writing are alwayes intollerable, some others now and then borne withall by licence of approved authors and custome.



He foulest vice in language is to speake barbarously: this terme grew by the great pride of the Barbarismus. Greekes and Latines, when or they were dominatours of the world reckoning no language so sweete and ciuill as their owne, and that all nations beside them felues were rude and vnciuill, which they called barbarous: So as when any straunge word not of the naturall Greeke or Latin was spoken, in the old time they called it *barbarisme*, or when any of their owne naturall wordes were founded and pronounced with straunge and ill shapen accents, or written by wrong ortographie, as he that would say with vs in England, a doufand for a thousand, isterday, for yesterday, as commonly the Dutch and French people do, they said it was barbarously spoken. The Italian at this day by like arrogance calleth the Frenchman, Spaniard, Dutch, English, and all other breed behither their mountaines *Appennines*, *Tramontani*, as who would

R

say Barbarous. This terme being then so vsed by the auncient Greekes, there haue bene since, notwithstanding who haue digged for the Etimologie somewhat deeper, and many of them haue said that it was spoken by the rude and barking language of the Affricans now called Barbarians, who had great trafficke with the Greekes and Romanes, but that can not be so, for that part of Affricke hath but of late receiued the name of Barbarie, and some others rather thinke that of this word Barbarous, that countrey came to be called *Barbaria* and but few yeares in respect agone. Others among whom is *Ihan Leon* a Moore of *Granada*, will seeme to deriue *Barbaria*, from this word *Bar*, twise iterated thus *Barbar*, as much to say as flye, flye, which chaunced in a persecution of the Arabians by some seditious Mahometanes in the time of their Pontif. *Habdul mumi*, when they were had in the chafe, and driuen out of Arabia Westward into the countreys of *Mauritania*, and during the pursuite cried one vpon another flye away, flye away, or passe passe, by which occasion they say, when the Arabians which were had in chafe came to slay and settle them selues in that part of Affrica, they called it *Barbar*, as much to say, the region of their flight or pursuite. Thus much for the terme, though not greatly pertinent to the matter, yet not vnpleasant to knowe for them that delight in such niceties.

Your next intollerable vice is *solecismus* or incongruitie, as when we speake false English, *Solecismus.* that is by misusing the *Grammaticall* rules
or
Incongruitie. to be obserued in cases, genders, tenfes and such like, euery poore scholler knowes the fault, and cals it the breaking of *Priscians* head, for he was among the Latines a principall Grammarian.

Ye haue another intollerable ill maner of speech, *Cacoselia.* which by the Greekes originall we may
or
Fonde affectation. call *fonde affectation*, and is when we affect new words and phrascs other then the good speakers and writers in any language, or then

custome hath allowed, and is the common fault of young schollers not halfe so well studied before they come from the Vniuersitie or schooles, and when they come to their friends, or happen to get some benefice or other promotion in their countreys, will seeme to coigne fine wordes out of the Latin, and to vse new fangled speaches, thereby to shew themselues among the ignorant the better learned.

Another of your intollerable vices is that which the Greekes call *Soraismus*, and we may call the [*mingle mangle*] as when we make our speech or writings of sundry languages vſing some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excusable) but ignorantly and affectedly as one that said vſing this French word *Roy*, to make ryme with another verse, thus.

Soraismus.

or
The mingle
mangle.

*O mightie Lord of loue, dame Venus onely ioy,
Whose Princely pouer exceeds ech other heavenly roy.*

The verse is good but the terme peeuiſhly affected.

Another of reasonable good facilitie in translation finding certaine of the hymnes of *Pyndarus* and of *Anacreons odes*, and other *Lirickes* among the Greekes very well translated by *Rounſard* the French Poet, and applied to the honour of a great Prince in France, comes our minion and translates the same out of French into English, and applieth them to the honour of a great noble man in England (wherein I commend his reuerent minde and duetie) but doth so impudently robbe the French Poet both of his prayſe and also of his French termes, that I cannot so much pitie him as be angry with him for his iniurious dealing (our sayd maker not being ashamed to vse these French wordes *freddon*, *egar*, *superbous*, *filanding*, *celeſt*, *calabrois*, *thebanois* and a number of others, for English wordes, which haue no maner of conformitie with our language either by custome or deriuation which may make them tollerable. And in the end (which is worst of all) makes his vaunt that neuer English finger but

his hath toucht *Pindars* string which was neuerthelesse word by word as *Rounfard* had said before by like braggery. These be his verses.

And of an ingenious inuention, infanted with pleasant trauaille.

Whereas the French word is *enfante* as much to say borne as a child, in another verse he saith.

I vwill freddon in thine honour.

For I will shake or quiuer my fingers, for so in French is *freddon*, and in another verse.

But if I vwill thus like pindar,

In many discourfes egar.

This word *egar* is as much to say as to vander or stray out of the way, which in our English is not receiued, nor these wordes *calabrois*, *thebanois*, but rather *calabrian*, *theban* [*filandering sisters*] for the spinning sisters: this man deserues to be endited of pety *larceny* for pilfering other mens deuises from them and conuerting them to his owne vse, for in deede as I would with euery inuentour which is the very Poet to receaue the prayes of his inuention, so would I not haue a translation to be ashamed to be acknoven of his translation.

Another of your intollerable vices is ill disposition or placing of your words in a clause or sentence: as when you will place your adiectiue after your substantiue, thus: *Mayde faire, vvidow riche, priest holy*, and such like, which though the Latines did admit, yet our English did not, as one that said ridiculously.

In my yeares lustie, many a deed doughtie did I.

All these remembred faults be intollerable and euer vndecent.

Now haue ye other vicious manners of speech, but sometimes and in some cases tollerable, and chiefly to the intent to mouue laughter, and to make sport, or to giue it some pretty strange grace, and is when we vse such wordes as may be drawn to a foule and vnshamefast sence, as one that would say to a young woman, *I pray you let me iape with*

Cacosinthon.
or the
figure of foule
speech.

you, which in deed is no more but let me sport with you. Yea and though it were not altogether so directly spoken, the very founding of the word were not commendable, as he that in the presence of Ladies would use this common Prouerbe,

*Iape vvith me but hurt me not,
Bourde vvith me but shame me not.*

For it may be taken in another peruerfer fence by that sorte of persons that heare it, in whose eares no such matter ought almost to be called in memory, this vice is called by the Greekes *Cacemphaton*, we call it the vnshamefast or figure of foule speech, which our courtly maker shall in any case shunne, least of a Poet he become a Buffon or rayling companion, the Latines called him *Scurra*. There is also another sort of ill-fauoured speech subiect to this vice, but resting more in the manner of the illshapen sound and accent, than for the matter it selfe, which may easily be auoyded in choosing your wordes those that bee of the pleasauntest orthography, and not to rime too many like founding words together.

Ye haue another manner of composing your metre nothing commendable, specially if it be too much used, and is when our maker takes too much delight to fill his verse with wordes beginning all with a letter, as an English rimer that said :

*The deadly droppes of darke disdaine,
Do daily drench my due defartes.*

And as the Monke we spake of before, wrote a whole Poeme to the honor of *Carolus Caluus*, euery word in his verse beginning with C, thus :

Carmina clarifonæ Caluis cantate camenæ.

Many of our English makers use it too much, yet we confesse it doth not ill but pretily becomes the meetre, if ye passe not two or three words in one verse, and use it not very much, as he that said by way of *Epithete*.

The smoakie fighes : the trickling teares.

And such like, for such composition makes the meetre runne away smother, and passeth from the lippes with more facilitie by iteration of a letter then by alteration, which alteration of a letter requires an exchange of ministry and office in the lippes, teeth or palate, and so doth not the iteration.

*Hieron, pro-
teron.*

or the
Preposterous.

Your misplacing and preposterous placing is not all one in behaviour of language, for the misplacing is alwaies intollerable, but the preposterous is a pardonable fault, and many times giues a pretie grace vnto the speech. We call it by a common saying to *set the carte before the horse*, and it may be done, eyther by a single word or by a claufe of speech: by a single word thus:

And if I not performe, God let me neuer thrive.

For performe not: and this vice is sometime tollerable enough, but if the word carry away notable sence, it is a vice not tollerable, as he that said praising a woman for her red lippes, thus:

A corral lippe of hew.

Which is no good speech, because either he should haue sayd no more but a corral lip, which had bene enough to declare the rednesse, or els he should haue said, a lip of corral hew, and not a corral lip of hew. Now if this disorder be in a whole claufe which carieth more sentence then a word, it is then worst of all.

*Acyron,
or the
Vncouth.*

Ye haue another vicious speech which the Greekes call *Acyron*, we call it the *vncouth*, and is when we vse an obscure and darke word, and vtterly repugnant to that we would expresse, if it be not by vertue of the figures *metaphore*, *allegorie*, *abusion*, or such other laudable figure before remembred, as he that said by way of *Epithete*.

A dongeon deepe, a dampe as darke as hell.

Where it is eident that a dampe being but a breath or vapour, and not to be discerned by the eye, ought not to haue this *epithete* (*darke*), no more then another that praying his mistresse for her bewtifull haire, said very improperly and with a vncouth terme.

*Her haire surmounts Apollos pride,
In it such bewty raignes.*

Whereas this word *raigne* is ill applied to the bewtie of a womans haire, and might better haue bene spoken of her whole person, in which bewtie, fauour and good grace, may perhaps in some sort be said to raigne as our selues wrate, in a *Partheniade* praising her Maiesties countenance, thus :

*A cheare vvhether loue and Maiestie do raigne,
Both milde and sterne, &c.*

Because this word Maiestie is a word expressing a certaine Soueraigne dignitie, as well as a quallitie of countenance, and therefore may properly be said to *raigne*, and requires no meaner a word to fet him forth by. So it is not of the bewtie that remains in a womans haire, or in her hand or in any other member : therefore when ye see all these improper or harde Epithets vsed, ye may put them in the number of [vncouths] as one that said, *the floods of graces* : I haue heard of *the floods of teares*, and *the floods of eloquence*, or of any thing that may resemble the nature of a water-course, and in that respect we say also, *the streames of teares*, and *the streames of utterance*, but not *the streames of graces*, or of *beautie*. Such manner of vncouth speech did the Tanner of Tamworth vse to king *Edward* the fourth, which Tanner hauing a great while mistaken him, and vsed very broad talke with him, at length perceiuing by his traine that it was the king, was afraide he should be punished for it, said thus with a certaine rude repentance.

I hope I shall be hanged to morrow.

For [*I feare me*] *I shall be hanged*, whercat the king laughed a good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme, and gaue him for recompence of his good sport, the inheritance of Plumton parke, I am afraid the Poets of our time that speake more finely and correctedly will come too short of such a reward.

Also the Poet or makers speech becomes vicious

The vice of Surplusage. and vnpleasant by nothing more than by vsing too much furplusage: and this lieth not only in a word or two more than ordinary, but in whole claufes, and peraduenture large sentences impertinently spoken, or with more labour and curiositie than is requisite. The first furplusage the Greekes call *Pleonasmus*, I call him [*too full speech*] and is no great fault, as if one should say, *I heard it with mine eares, and saw it with mine eyes*, as if a man could heare with his heeles, or see with his nose. We our selues vsed this superfluous speech in a verse written of our mistresse, neuertheles, not much to be misliked, for euen a vice sometime being seasonably vsed, hath a pretie grace.

<i>Pleonasmus,</i>	<i>For euer may my true loue liue and</i>
or	<i>neuer die</i>
Too full speech	<i>And that mine eyes may see her crownde</i>
	<i>a Queene.</i>

As, if she liued euer. she could euer die, or that one might see her crowned without his eyes.

Another part of furplusage is called *Macrologia*, or long language, when we vse large claufes or sentences more than is requisite to the matter: it is also named by the Greeks *Perissologia*, as he that said, the Ambassadors after they had receiued this answere at the kings hands, they tooke their leaue and returned home into their countrey from whence they came.

So said another of our rimers, meaning to shew the great annoy and difficultie of those warres of Troy, caused for *Helenas* sake.

*Nor Menelaus was vnwise,
Or troupe of Troians mad,
When he vvith them and they vvith him,
For her such combat had.*

These claufes (*he vvith them and they vvith him*) are furplusage, and one of them very impertinent, because it could not otherwise be intended, but that *Menelaus*,

fighting with the Troians, the Troians must of necessity fight with him.

Another point of surplufage lieth not so much in superfluitie of your words, as of your trauaile to describe the matter which yee take in hand, and that ye ouerlabour your selfe in your businesse. And therefore the Greekes call it *Periergia*, we call it ouerlabor, iumpe with the originall: or rather *Periergia*,
or
Ouer labour, o-
therwise called
the curious. [*the curious*] for his ouermuch curiositie and studie to shew himselfe fine in a light matter, as one of our late makers who in the most of his things wrote very well, in this (to mine opinion) more curiously than needed, the matter being ripely considered: yet is his verse very good, and his meetre cleanly. His intent was to declare how vpon the tenth day of March he crossed the riuer of Thames, to walke in Saint *Georges* field, the matter was not great as ye may suppose.

*The tenth of March vwhen Aries receiued
Dan Phæbus raies into his horned head,
And I my selfe by learned lore perceiued
That Ver approcht and frosty vvinter fled
I crost the Thames to take the cheerefull aire,
In open fields, the vweather was so faire.*

First, the whole matter is not worth all this solemne circumstance to describe the tenth day of March, but if he had left at the two first verses, it had bene enough. But when he comes with two other verses to enlarge his description, it is not only more than needes, but also very ridiculous, for he makes wise, as if he had not bene a man learned in some of the mathematickes (by learned lore) that he could not haue told that the x. of March had fallen in the spring of the yeare: which euery carter, and also euery child knoweth without any learning. Then also, when he saith [*Ver approcht, and frosty winter fled*] though it were a surplufage (because one season must needes geue place to the other) yet doeth it well enough passe without blame

in the maker. These, and a hundred more of such faultie and impertinent speeches may yee finde amongst vs vulgar Poets, when we be carelesse of our doings.

It is no small fault in a maker to vse such wordes and termes as do diminish and abbase the matter he would seeme to set forth, by imparing the dignitie, height vigour or maiestie of the cause he takes in hand, as one that would say king *Philip* shrewdly harmed the towne of *S. Quintaines*, when in deede he wanne it and put it to the sacke, and that king *Henry* the eight made spoiles in *Turwin*, when as in deede he did more then spoile it, for he caused it to be defaced and razed flat to the earth, and made it inhabitable. Therefore the historiographer that should by such wordes report of these two kings gestes in that behalfe, should greatly blemish the honour of their doings and almost speake vntruly and iniuriouly by way of abbasement, as another of our bad rymers that very indecently said.

A misers mynde thou hast, thou hast a Princes pelfe.

A lewd terme to be giuen to a Princes treasure (*pelfe*) and was a little more manerly spoken by *Seriant Bendlowes*, when in a progresse time comming to salute the Queene in Huntingtonshire he said to her Cochman, stay thy cart good fellow, stay thy cart, that I may speake to the Queene, whereat her Maiestie laughed as she had bene tickled, and all the rest of the company although very graciously (as her manner is) she gaue him great thanks and her hand to kisse. These and such other base wordes do greatly disgrace the thing and the speaker or writer: the Greekes call it [*Tapinosis*] we the [*abbafer*.]

Bomphiologia,
or
Pompious
speech.

Others there be that fall into the contrary vice by vsing such bombasted wordes, as seeme altogether farced full of winde, being a great deale to high and loftie for the matter, whereof ye may finde too many in all popular rymers.

Then haue ye one other vicious speach with which

we will finish this Chapter, and is when we speake or write doubtfully and that the fence may be taken two wayes, such ambiguous termes they call *Amphibologia*, we call it the *ambiguous*, or figure of fence incertaine, as if one should say *Thomas Tayler* saw *William Tyler* dronke, it is indifferent to thinke either th'one or th'other dronke. Thus said a gentleman in our vulgar pretily notwithstanding because he did it not ignorantly, but for the nonce.

Amphibologia
or the
Ambiguous.

*I sat by my Lady soundly sleeping,
My mistresse lay by me bitterly weeping.*

No man can tell by this, whether the mistresse or the man, slept or wept: these doubtfull speaches were vsed much in the old times by their false Prophets as appeareth by the Oracles of *Delphos* and of the *Sybilles* prophecies deuised by the religious persons of those dayes to abuse the superstitious people, and to encomber their busie braynes with vaine hope or vaine feare.

Lucianus the merry Greeke reciteth a great number of them, deuised by a coofening companion one *Alexander*, to get himselfe the name and reputation of the God *Æsculapius*, and in effect all our old Brittish and Saxon prophecies be of the same sort, that turne them on which side ye will, the matter of them may be verified, neuerthelesse carryeth generally such force in the heades of fonde people, that by the comfort of those blind prophecies many insurrections and rebellions haue bene stirred vp in this Realme, as that of *Iacke Straw*, and *Iacke Cade* in *Richard* the seconds time, and in our time by a seditious fellow in Norffolke calling himselfe Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be constred two or three wayes as well as to that one whereunto the rebelles applied it, our maker shall therefore auoyde all such ambiguous speaches vnlesse it be when he doth it for the nonce and for some purpose.

CHAP. XXIII.

What it is that generally makes our speech well pleasing and commendable, and of that which the Latines call Decorum.

IN all things to use decencie, is it onely that giueth euery thing his good grace and without which nothing in mans speech could seeme good or gracious, in so much as many times it makes a bewtifull figure fall into a deformitie, and on th'other side a vicious speech seeme pleasaunt and bewtifull: this decencie is therefore the line and leuell for al good makers to do their busines by. But herein resteth the difficultie, to know what this good grace is, and wherein it consisteth, for peraduenture it be easier to conceaue then to expresse, we wil therefore examine it to the bottome and say: that euery thing which pleaseth the mind or senses, and the mind by the senses as by means instrumentall, doth it for some amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obiects. But that cannot be if they discouer any illfaurednesse or disproportion to the partes apprehensiue, as for example, when a sound is either too loude or too low or otherwise confuse, the eare is ill affected: so is th'eye if the coulour be sad or not liminous and recreatiue, or the shape of a membred body without his due measures and simmetry, and the like of euery other sense in his proper function. These excesses or defectes or confusions and disorders in the sensible obiects are deformities and vnseemely to the sense. In like sort the mynde for the things that be his mentall obiects hath his good graces and his bad, whereof th'one contents him wonderous well, th'other displeaseth him continually, no more nor no lesse then ye see the discordes of musicke do to a well tuned eare. The Greekes call this good grace of euery thing in his kinde, *το εἶδος*, the Latines [*decorum*] we in our vulgar call it by a

scholafticall terme [*decencie*] our owne Saxon Englifh terme is [*feemlyneffe*] that is to fay, for his good fhape and vtter appearance well pleafing the eye, we call it alfo [*comelyneffe*] for the delight it bringeth comming towards vs, and to that purpofe may be called [*pleafant approche*] fo as euery way seeking to exprefle this *πρεπον* of the Greekes and *decorum* of the Latines, we are faine in our vulgar tounge to borrow the terme which our eye onely for his noble prerogatiue ouer all the reft of the fences doth vsurpe, and to apply the fame to all good, comely, pleafant and honeft things, euen to the fpiritual obiects of the mynde, which ftand no leffe in the due proportion of reafon and difcourfe than any other materiall thing doth in his fenfible bewtie, proportion and comelyneffe.

Now becaufe his comelyneffe refteth in the good conformitie of many things and their fundry circumftances, with refpect one to another, fo as there be found a iuft correspondencie betweene them by this or that relation, the Greekes call it *Analogie* or a conuenient proportion. This louely conformitie, or proportion, or conueniencie betweene the fence and the fenfible hath nature her felfe firft moft carefully obferued in all her owne workes, then alfo by kinde graft it in the appetites of euery creature working by intelligence to couet and defire: and in their actions to imitate and performe: and of man chiefly before any other creature afwell in his fpeeches as in euery other part of his behauiour. And this in generalitie and by an vfuall terme is that which the Latines call [*decorum*.] So albeit we before alleaged that all our figures be but tranfgreffions of our dayly fpeech, yet if they fall out decently to the good liking of the mynde or eare and to the bewtifying of the matter or language, all is well, if indecently, and to the eares and myndes mifliking (be the figure of it felfe neuer fo commendable) all is amiffe, the election is the writers, the iudgement is the worlds, as theirs to whom the reading apperteineth. But fince the actions of man with their circumftances

be infinite, and the world likewise replenished with many iudgements, it may be a question who shal haue the determination of such controuerſie as may ariſe whether this or that action or ſpeech be decent or indecent: and verely it ſeemes to go all by diſcretion, not perchaunce of euery one, but by a learned and experienced diſcretion, for otherwiſe ſeemes the *decorum* to a weake and ignorant iudgement, then it doth to one of better knowledge and experience: which ſheweth that it reſteth in the diſcerning part of the minde, ſo as he who can make the beſt and moſt differences of things by reaſonable and wittie diſtinction is to be the fitteſt iudge or ſentencer of [*decencie*.] Such generally is the diſcreeteſt man, particularly in any art the moſt ſkilfull and diſcreeteſt, and in all other things for the more part thoſe that be of much obſeruatiſon and greateſt experience. The caſe then ſtanding that diſcretion muſt chiefly guide all thoſe buſineſſe, ſince there be ſundry ſortes of diſcretion all vnlike, euen as there be men of action or art, I ſee no way ſo fit to enable a man truly to eſtimate of [*decencie*] as example, by whoſe veritie we may deeme the differences of things and their proportions, and by particular diſcuſſions come at length to ſentence of it generally, and alſo in our behauiours the more eaſily to put it in execution. But by reaſon of the ſundry circumſtances, that mans affaires are as it were wrapt in, this [*decencie*] comes to be very much alterable and ſubieſt to varietie, in[ſo]much as our ſpeech asketh one maner of *decencie*, in reſpect of the perſon who ſpeakes: another of his to whom it is ſpoken: another of whom we ſpeake: another of what we ſpeake, and in what place and time and to what purpoſe. And as it is of ſpeech, ſo of al other our behauiours. We wil therefore ſet you down ſome few examples of euery circumſtance how it alters the decencie of ſpeech or action. And by theſe few ſhal ye be able to gather a number more to confirme and eſtabliſh your iudgement by a perfit diſcretion.

This decencie, ſo farfoorth as apperteineth to the

consideration of our art, refteth in writing, ſpeech and behaiour. But becauſe writing is no more then the image or character of ſpeech, they ſhall goe together in theſe our obſeruations. And firſt wee wil fort you out diuers points, in which the wiſe and learned men of times paſt haue noted much decency or vndecencie, euery man according to his diſcretion, as it hath bene ſaid afore : but wherein for the moſt part all diſcrete men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance : and though they brought with them no doctrine or inſtitution at all, yet for the ſolace they may geue the readers, after ſuch a rable of ſcholafſtical precepts which be tedious, theſe reports being of the nature hitoricall, they are to be embraced : but olde memories are very profitable to the mind, and ſerue as a glaſſe to looke vpon and behold the euent of time, and more exactly to ſkan the trueth of euery caſe that ſhall happen in the affaires of man, and many there be that haply doe not obſerue euery particularitie in matters of decency or vndecencie : and yet when the caſe is tolde them by another man, they commonly geue the ſame ſentence vpon it. But yet whoſoeuer obſerueth much, ſhalbe counted the wiſeſt and diſcreteſt man, and whoſoeuer ſpends all his life in his owne vaine actions and conceits, and obſerues no mans elſe, he ſhal in the end prooue but a ſimple man. In which reſpect it is alwaies ſaid, one man of experience is wiſer than tenne learned men, becauſe of his long and ſtudious obſeruation and often triall.

And your decencies are of fundrie forts, according to the many circumſtances accompanying our writing, ſpeech or behaiour, ſo as in the very ſound or voice of him that ſpeaketh, there is a decency that becometh, and an vndecencie that misbecommeth vs, which th'Emperor *Antonine* marked well in the Orator *Philifeus*, who ſpake before him with ſo ſmall and ſhrill a voice as the Emperor was greatly annoyed therewith, and to make him ſhorten his tale, ſaid, by

thy beard thou shouldst be a man, but by thy voice a woman.

Phauorinus the Philosopher was counted very wise and well learned, but a little too talkatiue and full of words: for the which *Timocrates* reprooued him in the hearing of one *Polemon*. That is no wonder quoth *Polemon*, for so be all women. And besides, *Phauorinus* being knownen for an Eunuke or gelded man, came by the same nippe to be noted as an effeminate and degenerate person.

And there is a measure to be vsed in a mans speech or tale, so as it be neither for shortnesse too darke, nor for length too tedious. Which made *Cleomenes* king of the Lacedemonians geue this vnpleasant answere to the Ambassadors of the Samiens, who had tolde him a long message from their Citie, and desired to know his pleasure in it. My maisters (saith he) the first part of your tale was so long, that I remember it not, which made that the second I vnderstoode not, and as for the third part I doe nothing well allow of. Great princes and graue counsellors who haue little spare leisure to hearken, would haue speeches vsed to them such as be short and sweete.

And if they be spoken by a man of account, or one who for his yeares, profession or dignitie should be thought wise and reuerend, his speeches and words should also be graue, pithie and sententious, which was well noted by king *Antiochus*, who likened *Hermogenes* the famous Orator of Greece, vnto these fowles in their moulting time, when their feathers be sick, and be so loose in the flesh that at any little rowse they can easilie shake them off: so saith he, can *Hermogenes* of all the men that euer I knew, as easilie deliuer from him his vaine and impertinent speeches and words.

And there is a decencie, that euery speech should be to the appetite and delight, or dignitie of the hearer and not for any respect arrogant or vndutifull, as was that of *Alexander* sent Embassadour from the *Athenians* to th'Emperour *Marcus*, this man seing th'emperour

not so attentive to his tale, as he would haue had him, said by way of interruption, *Cæsar* I pray thee giue me better eare, it seemeth thou knowest me not, nor from whom I came: the Emperour nothing well liking his bold malapert speech, said: thou art deceyued, for I heare thee and know well inough, that thou art that fine, foolish, curious, sawcie *Alexander* that tendest to nothing but to combe and cury thy haire, to pare thy nailles, to pick thy teeth, and to perfume thy selfe with sweet oyles, that no man may abide the sent of thee. Prowde speeches, and too much finesse and curiositie is not commendable in an Embassadour. And I haue known in my time such of them, as studied more vpon what apparell they should weare, and what countenaunces they should keepe at the times of their audience, then they did vpon th'effect of their errant or commission.

And there is decency in that every man should talke of the things they haue best skill of, and not in that, their knowledge and learning serueth them not to do, as we are wont to say, he speaketh of Robin hood that neuer shot in his bow: there came a great Oratour before *Cleomenes* king of *Lacedemonia*, and vttered much matter to him touching fortitude and valiancie in the warres: the king laughed: why laughest thou quoth the learned man, since thou art a king thy selfe, and one whom fortitude best becommeth? why said *Cleomenes* would it not make any body laugh, to heare the swallow who feeds onely vpon flies, to boast of his great pray, and see the eagle stand by and say nothing? if thou wert a man of warre or euer hadst bene day of thy life, I would not laugh to here thee speake of valiancie, but neuer being so, and speaking before an old captaine I can not choose but laugh.

And some things and speeches are decent or indecent in respect of the time they be spoken or done in. As when a great clerk presented king *Antiochus* with a booke treating all of iustice, the king that time lying at the siege of a towne, who lookt vpon the title of the

s

booke, and cast it to him againe : saying, what a diuell tellest thou to me of iustice, now thou seest me vse force and do the best I can to bereeue mine enimie of his towne? euery thing hath his season which is called Oportunitie, and the vnfitnesse or vndecency of the time is called Importunitie.

Sometime the vndecen[c]y ariseth by the indignitie of the word in respect of the speaker himselfe, as when a daughter of Fraunce and next heyre generall to the crowne (if the law *Salique* had not barred her) being fet in a great chaufe by some harde words giuen her by another prince of the bloud, said in her anger, thou durst not haue said thus much to me if God had giuen me a paire of, etc. and told all out, meaning if God had made her a man and not a woman she had bene king of Fraunce. The word became not the greatnesse of her person, and much lesse her sex, whose chiefe vertue is shamefastnesse, which the Latines call *Verecundia*, that is a naturall feare to be noted with any impudicitie : so as when they heare or see any thing tending that way they commonly blush, and is a part greatly praised in all women.

Yet will ye see in many cases how pleasant speeches and fauouring some skurrillity and vnshamefastnes haue now and then a certaine decencie, and well become both the speaker to say, and the hearer to abide, but that is by reason of some other circumstance, as when the speaker himselfe is knowne to be a common iester or buffon, such as take vpon them to make princes merry, or when some occasion is giuen by the hearer to induce such a pleasaunt speech, and in many other cases whereof no generall rule can be giuen, but are best knowen by example : as when Sir *Andrew Flamock* king *Henry* the eights standerbearer, a merry conceyted man and apt to skoffe, waiting one day at the kings heeles when he enterd the parke at Grenewich, the king blew his horne, *Flamock* hauing his belly full, and his tayle at commaundement, gaue out a rappe nothing faintly, that the king turned him about

and said how now sirra? *Flamock* not well knowing how to excuse his vnmanerly act, if it please you Sir quoth he, your Maiesty blew one blast for the keeper and I another for his man. The king laughed hartily and tooke it nothing offensiue: for indeed as the case fell out it was not vndecently spoken by Sir *Andrew Flamock*, for it was the cleaneliest excuse he could make, and a merry implicatiue in termes nothing odious, and therefore a sporting satisfaction to the kings mind, in a matter which without some such merry answere could not haue bene well taken. So was *Flamocks* acting most vncomely, but his speech excellently well becomming the occasion.

But at another time and in another like case, the same skurrillitie of *Flamock* was more offensiue, because it was more indecent. As when the king hauing *Flamock* with him in his barge, passing from Westminster to Greenwich to visite a sayre Lady whom the king loued and was lodged in the tower of the Parke: the king comming within sight of the tower, and being disposed to be merry, said, *Flamock* let vs rime: as well as I can said *Flamock* if it please your grace. The king began thus:

*Within this towre,
There lieth a flowre,
That hath my hart.*

Flamock for aunswer: *Within this hower, she will, etc.* with the rest in so vncleanly termes, as might not now become me by the rule of *Decorum* to vtter writing to so great a Maiestie, but the king tooke them in so euill part, as he bid *Flamock* auant varlet, and that he should no more be so neere vnto him. And wherein I would faine learne, lay this vndecencie? in the skurrill and filthy termes not meete for a kings eare? perchance so. For the king was a wise and graue man, and though he hated not a faire woman, yet liked he nothing well to heare speeches of ribaudrie: as they report of th'empereour *Oclauian*: *Licet fuerit ipse incontinentissimus, fuit tamen incontinente seuerissimus ultor.* But the very

cause in deed was for that *Flamocks* reply answered not the kings expectation, for the kings rime commencing with a pleasant and amorous proposition: Sir *Andrew Flamock* to finish it not with loue but with lothfomnesse, by termes very rude and vnciuill, and feing the king greatly fauour that Ladie for her much beauty by like or some other good partes, by his fastidious aunswer to make her seeme odious to him, it helde a great disproportion to the kings appetite, for nothing is so vnpleasant to a man, as to be encountred in his chiefe affection, and specially in his loues, and whom we honour we should also reuerence their appetites, or at the least beare with them (not being wicked and vtterly euill) and whatfoeuer they do affect, we do not as becommeth vs if we make it seeme to them horrible. This in mine opinion was the chiefe cause of the vndecencie and also of the kings offence. *Aristotle* the great philosopher knowing this very well, what time he put *Calistenes* to king *Alexander* the greats seruice gaue him this lesson. Sirra quoth he, ye go now from a scholler to be a courtier, see ye speake to the king your maister, either nothing at all, or else that which pleaseth him, which rule if *Calistenes* had followed and forborne to crosse the kings appetite in diuerse speeches, it had not cost him so deeply as afterward it did. A like matter of offence fell out betweene th'Emperour *Charles* the fifth, and an Embassadour of king *Henry* the eight, whom I could name but will not for the great opinion the world had of his wisdom and sufficiency in that behalfe, and all for misusing of a terme. The king in the matter of controuersie betwixt him and Ladie *Catherine* of *Castill* the Emperours awnt, found himselfe grieved that the Emperour should take her part and worke vnder hand with the Pope to hinder the diuorce: and gaue his Embassadour commission in good termes to open his griefes to the Emperour, and to expostulat with his Maiestie, for that he seemed to forget the kings great kindnesse and friendship before times vsed with th'Emperour, aswell

by disbursing for him sundry great summes of monie which were not all yet repayd: as also by furnishing him at his neede with store of men and munition to his warres, and now to be thus vsed he thought it a very euill requitall. The Embassadour for too much animositie and more then needed in the case, or perchance by ignorance of the proprietie of the Spanishe tongue, told the Emperour among other words, that he was *Hombre el mas ingrato en el mundo*, the ingratest person in the world to vse his maister so. The Emperour tooke him suddainly with the word, and said: callest thou me *ingrato*? I tell thee learne better termes, or else I will teach them thee. Th'Embassadour excused it by his commission, and said: they were the king his maisters words, and not his owne. Nay quoth th'Emperour, thy maister durst not haue sent me these words, were it not for that broad ditch betweene him and me, meaning the sea, which is hard to passe with an army of reuenge. The Embassadour was commanded away and no more hard by the Emperour, til by some other means afterward the grief was either pacified or forgotten, and all this inconuenience grew by misuse of one word, which being otherwise spoken and in some sort qualified, had easily holpen all, and yet the Embassadour might sufficiently haue satisfied his commission and much better aduanced his purpose, as to haue said for this word [*ye are ingrate*,] ye haue not vsed such gratitude towards him as he hath deserued: so ye may see how a word spoken vndecently, not knowing the phraze or proprietie of a language, maketh a whole matter many times miscarrie. In which respect it is to be wished, that none Ambassadour speake his principall commandements but in his own language or in another as naturall to him as his owne, and so it is vsed in all places of the world sauing in England. The Princes and their commissioners fearing least otherwise they might vtter any thing to their disaduantage, or els to their disgrace: and I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with

many inferior Courts, could neuer perceiue that the most noble perfonages, though they knew very well how to speake many forraine languages, would at any times that they had bene spoken vnto, answere but in their owne, the Frenchman in French, the Spaniard in Spanish, the Italian in Italian, and the very Dutch Prince in the Dutch language: whether it were more for pride, or for feare of any lapse, I cannot tell. And *Henrie* Earle of Arundel being an old Courtier and a very prince'y man in all his actions, kept that rule alwaies. For on a time passing from England towards Italie by her maiesties licence, he was very honorably entertained at the Court of Brussels, by the Lady Duches of Parma, Regent there: and sitting at a banquet with her, where also was the Prince of Orange, with all the greatest Princes of the state, the Earle, though he could reasonably well speake French, would not speake one French word, but all English, whether he asked any question, or answered it, but all was done by Truchemen. In so much as the Prince of Orange maruelling at it, looked aside on that part where I stood a beholder of the feast, and sayd, I maruell your Noblemen of England doe not desire to be better languaged in forraine languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I loue to speake in that language, in which I can best vtter my minde and not mistake.

Another Ambassadour vsed the like ouersight by ouerweening himselfe that he could naturally speake the French tongue, whereas in troth he was not skilfull in their termes. This Ambassadour being a Bohemian, sent from the Emperour to the French Court, where after his first audience, he was highly feasted and banqueted. On a time, among other, a great Princeesse sitting at the table, by way of talke asked the Ambassadour whether the Empresse his mistresse when she went a hunting, or otherwise trauailed abroad for her solace, did ride a horsback or goe in her coach. To which the Ambassadour answered vnwares and

not knowing the French terme, *Par ma foy elle cheu-auche fort bien, et si en prend grand plaisir*. She rides (saith he) very well, and takes great pleasure in it. There was good smiling one vpon another of the Ladies and Lords, the Ambassador wist not whereat, but laughed himselfe for companie. This word *Cheu-aucher* in the French tongue hath a reprobate sence, specially being spoken of a womans riding.

And as rude and vnciuill speeches carry a marueilous great indecencie, so doe sometimes those that be ouermuch affected and nice : or that doe sauour of ignorance or adulation, and be in the eare of graue and wise persons no lesse offense than the other : as when a sutor in Rome came to *Tiberius* the Emperour and said, I would open my case to your Maiestie, if it were not to trouble your sacred businesse, *sacras vestras occupationes* as the Historiographer reporteth. What meanest thou by that terme quoth the Emperour, say *laboriosas* I pray thee, and so thou maist truly say, and bid him leaue off such affected flattering termes.

The like vndecencie vsed a Herald at armes sent by *Charles* the fifth Emperour, to *Fraunces* the first French king, bringing him a message of defiance, and thinking to qualifie the bitterness of his message with words pompous and magnificent for the kings honor, vsed much this terme (sacred Maiestie) which was not vsually geuen to the French king, but to say for the most part [*Sire*] The French king neither liking of his errant, nor yet of his pompous speech, said somewhat sharply, I pray thee good fellow clawe me not where I itch not with thy sacred maiestie, but goe to thy businesse, and tell thine errand in such termes as are decent betwixt enemies, for thy master is not my frend, and turned him to a Prince of the bloud who stode by, saying, me thinks this fellow speakes like Bishop *Nicholas*, for on Saint *Nicholas* night commonly the Scholars of the Countrey make them a Bishop, who like a foolish boy, goeth about blessing and preaching with so childish termes, as maketh the people laugh at his foolish counterfaite speeches.

And yet in speaking or writing of a Princes affaires and fortunes there is a certaine *Decorum*, that we may not vse the same termes in their busines, as we might very wel doe in a meaner persons, the case being all one, such reuerence is due to their estates. As for example, if an Historiographer shal write of an Emperour or King, how such a day hee ioyned battel with his enemye, and being ouer-laide ranne out of the field, and tooke his heeles, or put spurre to his horse and fled as fast as hee could: the termes be not decent, but of a meane souldier or captaine, it were not vndecently spoken. And as one, who translating certaine bookes of *Virgils Aeneidos* into English meetre, said that *Aeneas* was fayne to trudge out of Troy: which terme became better to be spoken of a beggar, or of a rogue, or a lackey: for so wee vse to say to such maner of people, be trudging hence.

Another Englishing this word of *Virgill* [*fato profugus*] called *Aeneas* [*by fate a fugitiue*] which was vndecently spoken, and not to the Authours intent in the same word: for whom he studied by all means to auance aboue all other men of the world for vertue and magnanimitie, he meant not to make him a fugitiue. But by occasion of his great distresses, and of the hardnesse of his destinies, he would haue it appeare that *Aeneas* was enforced to flie out of Troy, and for many yeeres to be a romer and a wanderer about the world both by land and sea [*fato profugus*] and neuer to find any resting place till he came into *Italy*, so as ye may evidently perceiue in this terme [*fugitiue*] a notable indignity offred to that princely person, and by th'other word (a wanderer) none indignitie at all, but rather a terme of much loue and commiseration. The same tranflatour when he came to these wordes: *Insignem pietate virum, tot voluere casus tot adire labores compulit*. Hee turned it thus, what moued *Iuno* to tugge so great a captaine as *Aeneas*, which word tugge spoken in this case is so vndecent as none other could haue bene deuised, and tooke his first originall from

the cart, because it signifieth the pull or draught of the oxen or hofes, and therefore the leathers that beare the chiefe frefse of the draught, the cartars call them tugges, and so wee vse to fay that shrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, spake as illfaringly in this verse written to the dispraife of a rich man and couetous. Thou hast a misers minde (thou hast a princes pelfe) a lewde terme to be spoken of a princes treafure, which in no respect nor for any cause is to be called pelfe, though it were neuer so meane, for pelfe is properly the scrappes or shreds of taylors and skinners, which are accompted of so vile price as they be commonly cast out of dores, or otherwise bestowed vpon base purposes: and carrieth not the like reason or decencie, as when we say in reproch of a niggard or vferer, or worldly couetous man, that he setteth more by a little pelfe of the world, than by his credit or health, or conscience. For in comparifon of these treafours, all the gold or siluer in the world may by a skornefull terme be called pelfe, and so ye see that the reason of the decencie holdeth not alike in both cases. Now let vs passe from these examples, to treat of those that concerne the comelineffe and decencie of mans behaiour.

And some speech may be whan it is spoken very vndecent, and yet the same hauing afterward somewhat added to it may become prety and decent, as was the stowte worde vsed by a captaine in Fraunce, who sitting at the lower end of the Duke of *Guyfes* table among many, the day after there had bene a great battaile foughten, the Duke finding that this captaine was not seene that day to do any thing in the field, taxed him priuily thus in al the hearings. Where were you Sir the day of the battaile, for I saw ye not? the captaine answered promptly: where ye durst not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiuing, said spedily: I was that day among the carriages, where your excellencie would not

for a thousand crownes haue bene seene. Thus from vndecent it came by a wittie reformation to be made decent againe.

The like hapned on a time at the Duke of Northumberlandes bourd, where merry *John Heywood* was allowed to sit at the tables end. The Duke had a very noble and honorable mynde alwayes to pay his debts well, and when he lacked money, would not stick to sell the greatest part of his plate: so had he done few dayes before. *Heywood* being loth to call for his drinke so oft as he was dry, turned his eye toward the cupbord and sayd I finde great misse of your graces standing cups: the Duke thinking he had spoken it of some knowledge that his plate was lately sold, said somewhat sharply, why Sir will not those cuppes serue as good a man as your selfe. *Heywood* readily replied. Yes if it please your grace, but I would haue one of them stand still at myne elbow full of drinke that I might not be driuen to trouble your men so often to call for it. This pleasant and speedy reuers of the former wordes holpe all the matter againe, whereupon the Duke became very pleasaunt and dranke a bolle of wine to *Heywood*, and bid a cup should alwayes be standing by him.

It were to busie a peece of worke for me to tell you of all the parts of decencie and indecency which haue bene obserued in the speeches of man and in his writings, and this that I tell you is rather to solace your eares with pretie conceits after a sort of long scholasticall preceptes which may happen haue doubled them, rather then for any other purpose of institution or doctrine, which to any Courtier of experience, is not necessarie in this behalfe. And as they appeare by the former examples to rest in our speech and writing: so do the same by like proportion consist in the whole behauiour of man, and that which he doth well and commendably is euer decent, and the contrary vndecent, not in euery mans iudgement alwayes one, but after their seuerall discretion and by circumstance diuerfly, vs by the next Chapter shalbe shewed.

CHAP. XXIII.

Of decency in behaiour which also belongs to the consideration of the Poet or maker.



And there is a decency to be obserued in euery mans action and behaiour aswell as in his speach and writing which some peraduenture would thinke impertinent to be treated of in this booke, where we do but informe the commendable fashions of language and stile: but that is otherwise, for the good maker or poet who is in decent speach and good termes to describe all things and with prayse or dispraise to report euery mans behaiour, ought to know the comelineffe of an action aswell as of a word and thereby to direct himselfe both in praise and perswasion or any other point that pertaines to the Oratours arte. Wherefore some examples we will set downe of this maner of decency in behaiour leauing you for the rest to our booke which we haue written *de Decoro*, where ye shall see both partes handled more exactly. And this decencie of mans behaiour aswell as of his speach must also be deemed by discretion, in which regard the thing that may well become one man to do may not become another, and that which is seemely to be done in this place is not so seemely in that, and at such a time decent, but at another time vndecent, and in such a case and for such a purpose, and to this and that end and by this and that euent, perusing all the circumstances with like consideration. Therefore we say that it might become king *Alexander* to giue a hundreth talentes to *Anaxagoras* the Philosopher, but not for a beggerly Philosopher to accept so great a gift, for such a Prince could not be impouerished by that expence, but the Philosopher was by it excessiue to be enriched, so was the kings action proportionable to his estate and therefore decent, the Philosophers, disproportionable both to his profession and calling and therefore indecent.

And yet if we shall examine the same point with a clearer discretion, it may be said that whatsoever it might become king *Alexander* of his regal largesse to bestow vpon a poore Philosopher vnasked, that might aswell become the Philosopher to receiue at his hands without refusal, and had otherwise bene some empeachment of the kings abilitie or wisedome, which had not bene decent in the Philosop[h]er, nor the immoderatnesse of the kinges gift in respect of the Philosophers meane estate made his acceptance the lesse decent, since Princes liberalities are not measured by merite nor by other mens estimations, but by their owne appetits and according to their greatnesse. So said king *Alexander* very like himselfe to one *Perillus* to whom he had geuen a very great gift, which he made curtesy to accept, saying it was too much for such a mean person, what quoth the king if it be too much for thy selfe, hast thou neuer a friend or kinsman that may fare the better by it? But peradventure if any such immoderat gift had bene craued by the Philosopher and not voluntarily offred by the king it had bene vndecent to haue taken it. Euen so if one that standeth vpon his merite, and spares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecently. For men should not expect till the Prince remembred it of himselfe and began as it were the gratification, but ought to be put in remembrance by humble sollicitations, and that is duetifull and decent, which made king *Henry* th'eight her Maiesties most noble father, and for liberality nothing inferiour to king *Alexander* the great, aunswere one of his priue chamber, who prayd him to be good and gracious to a certaine old Knight being his seruant, for that he was but an ill begger, if he be ashamed to begge we wil thinke scorne to giue. And yet peradventure in both these cases, the vndecencie for too much crauing or sparing to craue, might be easily holpen by a decent magnificence in the Prince, as *Amasis* king of *Ægypt* very honorably considered, who asking one day for one

Diopithus a noble man of his Court, what was become of him for that he had not sene him wait of long time, one about the king told him that he heard say he was sicke and of some conceit he had taken that his Maiestie had but slenderly looked to him, vsing many others very bountifully. I beshrew his fooles head quoth the king, why had he not sued vnto vs and made vs priue of his want, then added, but in truth we are most to blame our selues, who by a mindeful beneficence without fute should haue supplied his basfulness, and forthwith commaunded a great reward in money and pension to be sent vnto him, but it hapned that when the kings messengers entred the chamber of *Diopithus*, he had newly giuen vp the ghost: the messengers forrowed the case, and *Diopithus* friends sate by and wept, not so much for *Diopithus* death, as for pitie that he ouerliued not the comming of the kings reward. Therupon it came euer after to be vsed for a prouerbe that when any good turne commeth too late to be vsed, to cal it *Diopithus* reward.

In Italy and Fraunce I haue knowen it vsed for common pollicie, the Princes to differre the bestowing of their great liberalities as Cardinalships and other high dignities and offices of gayne, till the parties whom they should seeme to gratifie be so old or so sicke as it is not likely they should long enioy them.

In the time of *Charles* the ninth French king, I being at the Spaw waters, there lay a Marshall of Fraunce called *Monsieur de Sipier*, to vse those waters for his health, but when the Phisitions had all giuen him vp, and that there was no hope of life in him, came from the king to him a letters patents of six thousand crownes yearly pension during his life with many comfortable wordes: the man was not so much past remembraunce, but he could say to the messenger *trop tard, trop tard*, it should haue come before, for in deede it had bene promised long and came not till now that he could not fare the better by it.

And it became king *Antiochus*, better to bestow the faire Lady *Stratonica* his wife vpon his sonne *Demetrius* who lay sicke for her loue and would else haue perished, as the Physicians cunningly discouered by the beating of his pulse, then it could become *Demetrius* to be inamored with his fathers wife, or to enioy her of his guift, because the fathers act was led by discretion and of a fatherly compassion, not grutching to depart from his deereft possession to saue his childes life, where as the sonne in his appetite had no reason to lead him to loue vnlawfully, for whom it had rather bene decent to die, then to haue violated his fathers bed with safetie of his life.

No more would it be seemely for an aged man to play the wanton like a child, for it stands not with the conueniency of nature, yet when king *Agefilaus* hauing a great sort of little children, was one day disposed to solace himself among them in a gallery where they plaied, and tooke a little hobby horfe of wood and bestrid it to keepe them in play, one of his friends seemed to mislike his lightnes, ô good friend quoth *Agefilaus*, rebuke me not for this fault till thou haue children of thine owne, shewing in deede that it came not of vanitie but of a fatherly affection, ioying in the sport and company of his little children, in which respect and as that place and time serued, it was dispenceable in him and not indecent.

And in the choise of a mans delights and maner of his life, there is a decencie, and so we say th'old man generally is no fit companion for the young man, nor the rich for the poore, nor the wise for the foolish. Yet in some respects and by discretion it may be otherwise, as when the old man hath the gouernment of the young, the wise teaches the foolish, the rich is wayted on by the poore for their reliefe, in which regard the conuersation is not indecent.

And *Proclus* the Philosopher knowing how euery indecencie is vnpleasant to nature, and namely, how vncomely a thing it is for young men to doe as old men

doe (at leastwise as young men for the most part doe take it) applyed it very wittily to his purpose: for hauing his sonne and heire a notable vnthrift, and delighting in nothing but in haukes and hounds, and gay apparrell, and such like vanities, which neither by gentle nor sharpe admonitions of his father, could make him leaue. *Proclus* himselfe not onely bare with his sonne, but also vsed it himselfe for company, which some of his frends greatly rebuked him for, saying, ô *Proclus*, an olde man and a Philosopher to play the foole and lasciuious more than the sonne. Mary, quoth *Proclus*, and therefore I do it, for it is the next way to make my sonne change his life, when he shall see how vndecent it is in me to leade such a life, and for him being a yong man, to keepe companie with me being an old man, and to doe that which I doe.

So is it not vnseemely for any ordinarie Captaine to winne the victory or any other auantage in warre by fraud and breach of faith: as *Hanniball* with the Romans, but it could not well become the Romaines managing so great an Empire, by examples of honour and iustice to doe as *Hanniball* did. And when *Parmenio* in a like case perswaded king *Alexander* to breake the day of his appointment, and to set vpon *Darius* at the sodaine, which *Alexander* refused to doe, *Parmenio* saying, I would doe it if I were *Alexander*, and I too quoth *Alexander* if I were *Parmenio*: but it behouoeth me in honour to fight liberally with mine enemies, and iustly to ouercome. And thus ye see that was decent in *Parmenios* action, which was not in the king his masters.

A great nobleman and Counseller in this Realme was secretlie aduised by his friend, not to vse so much writing his letters in fauour of euery man that asked them, specially to the Iudges of the Realme in cafes of iustice. To whom the noble man answered, it becomes vs Councillors better to vse instance for our friend, then for the Iudges to sentence at instance: for whatsoeuer we doe require them, it is in their choise

to refuse to doe, but for all that the example was ill and dangerous.

And there is a decencie in chusing the times of a mans bufines, and as the Spaniard fayer, *es tiempo de negociar*, there is a fitte time for euery man to performe his bufinesse in, and to attend his affaires, which out of that time would be vndecent: as to sleepe al day and wake al night, and to goe a hunting by torch-light, as an old Earle of Arundel vsed to doe, or for any occasion of little importance, to wake a man out of his sleepe, or to make him rise from his dinner to talke with him, or such like importunities, for so we call euery vnseasonable action, and the vndecencie of the time.

Callicratides being sent Ambassador by the Lacedemonians, to *Cirus* the young king of Persia to contract with him for money and men toward their warres against the Athenians, came to the Court at such vnseasonable time as the king was yet in the midst of his dinner, and went away againe saying, it is now no time to interrupt the kings mirth. He came againe another day in the after noone, and finding the king at a rere-banquet, and to haue taken the wine somewhat plentifully, turned back againe, saying, I thinke there is no houre fitte to deale with *Cirus*, for he is euer in his banquets: I will rather leaue all the bufines vndone, then doe any thing that shall not become the Lacedemonians: meaning to offer conference of so great importaunce to his Countrey, with a man so distempered by surfeit, as hee was not likely to geue him any reasonable resolution in the cause.

One *Eudamidas* brother to king *Agis* of *Lacedemonia*, comming by *Zenocrates* schoole and looking in, saw him sit in his chaire, disputing with a long hoare beard, asked who it was, one answered, Sir it is a wife man and one of them that searches after vertue, and if he haue not yet found it quoth *Eudamidas* when will he vse it, that now at this yeares is seeking after it, as who would say it is not time to talke of matters when

they should be put in execution, nor for an old man to be to seeke what vertue is, which all his youth he should haue had in exercise.

Another time comming to heare a notable Philosopher dispute, it happened, that all was ended euen as he came, and one of his familiers would haue had him requested the Philosopher to beginne againe, that were indecent and nothing ciuill quoth *Eudamidas*, for if he should come to me supperlesse when I had supped before, were it seemely for him to pray me to suppe againe for his companie.

And the place makes a thing decent or indecent, in which consideration one *Euboidas* being sent Embassadour into a forraine realme, some of his familiars tooke occasion at the table to praise the wiues and women of that country in prefence of their owne husbands, which th'embassadour misliked, and when supper was ended and the guesstes departed, tooke his familiars aside, and told them it was nothing decent in a strange country to praise the women, nor specially a wife before her husbands face, for inconueniencie that might rise thereby, aswell to the prayser as to the woman, and that the chiefe commendation of a chaste matrone, was to be knowne onely to her husband, and not to be obserued by straungers and guesstes.

And in the vse of apparell there is no litle decency and vndecencie to be perceiued, as well for the fashion as the stuffe, for it is comely that euery estate and vocation should be knowne by the differences of their habit: a clarke from a lay man: a gentleman from a yeoman: a souldier from a citizen, and the chiefe of euery degree from their inferiours, because in confusion and disorder there is no manner of decencie.

The Romaines of any other people most seuerely censurers of decencie, thought no vpper garment so comely for a ciuill man as a long playted gowne, because it sheweth much grauitie and also pudicitie, hiding euery member of the body which had not bin pleasant to behold. In somuch as a certain *Proconsull*

T

or Legat of theirs dealing one day with *Ptolome* king of Egypt, seeing him clad in a straite narrow garment very lasciuiously, discouering euery part of his body, gaue him a great checke for it: and said, that vnlesse he vsed more sad and comely garments, the Romaines would take no pleasure to hold amitie with him, for by the wantonnes of his garment they would iudge the vanitie of his mind, not to be worthy of their constant friendship. A pleasant old courtier wearing one day in the sight of a great councellour, after the new guise, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, and an high paire of silke netherstocks that couered all his buttockes and loignes, the Councillor maruelled to see him in that sort disguised, and otherwise than he had bin woont to be. Sir quoth the Gentleman to excuse it: if I should not be able when I had need to pisse out of my doublet, and to do the rest in my netherstocks (vsing the plaine terme) all men would say I were but a lowte, the Councillor laughed hartily at the absurditie of the speech, but what would those fower fellows of Rome haue said trowe ye? truely in mine opinion, that all such persons as take pleasure to shew their limbes, specially those that nature hath commanded out of sight, should be inioyned either to go starke naked, or else to refort backe to the comely and modest fashion of their owne countrie apparell, vsed by their old honorable auncestors.

And there is a decency of apparel in respect of the place it is to be vsed: as, in the Court to be richely apparrelled: in the countrey to weare more plain and homely garments. For who would not thinke it a ridiculous thing to see a Lady in her milke-houise with a veluet gowne, and at a bridall in her cassock of mockado: a Gentleman of the Countrey among the bushes and briers, goe in a pounced dublet and a paire of embrodered hosen, in the Citie to weare a frise Ierkin, and a paire of leather breeches? yet some such phantasticals haue I knowen, and one a certaine knight, of all

other the most vaine, who commonly would come to the Sessions, and other ordinarie meetings and Commissions in the Countrey, so bedect with buttons and aglets of gold and such costly embroderies, as the poore plaine men of the Countrey called him (for his gayneffe) the golden knight. Another for the like cause was called Saint Sunday: I thinke at this day they be so farre spent, as either of them would be content with a good cloath cloake: and this came by want of discretion, to discerne and deeme right of decencie, which many Gentlemen doe wholly limite by the person or degree, where reason doeth it by the place and preface: which may be such as it might very well become a great Prince to weare courser apparrell than in another place or preface a meaner person.

Neuerthelesse in the vse of a garment many occasions alter the decencie, sometimes the qualitie of the person, sometimes of the case, otherwhiles the countrie custome, and often the constitution of lawes, and the very nature of vse it selfe. As for example a king and prince may vse rich and gorgious apparrell decently, so cannot a meane person doo, yet if an herald of armes to whom a king giueth his gowne of cloth of gold, or to whom it was incident as a fee of his office, do were the same, he doth it decently, because such hath alwaies bene th'allowances of heraldes: but if such herald haue worne out, or fold, or lost that gowne, to buy him a new of the like stuffe with his owne mony and to weare it, is not decent in the eye and iudgement of them that know it.

And the country custome maketh things decent in vse, as in Asia for all men to weare long gownes both a foot and horsebacke: in Europa short gaberdins, or clikes, or iackets, euen for their vpper garments. The Turke and Persian to weare great tolibants of ten, fiteene, and twentie elles of linnen a peece vpon their heads, which can not be remooued: in Europe to were caps or hats, which vpon euery occasion of salutation we vse to put of, as a signe of reuerence.

In th'Eaſt partes the men to make water couring like women, with vs ſtanding at a wall. With them to congratulat and ſalute by giuing a becke with the head, or a bende of the bodie, with vs here in England, and in Germany, and all other Northerne parts of the world to ſhake handes. In France, Italie, and Spaine to embrace ouer the ſhoulder, vnder the armes, at the very knees, according to the ſuperiors degree. With vs the wemen giue their mouth to be kiſſed, in other places their cheek, in many places their hand, or in ſteed of an offer to the hand, to ſay theſe words *Bezo los manos*. And yet ſome others ſurmouting in all courtly ciuilitie will ſay, *Los manos e los pides*. And aboue that reach too, there be that will ſay to the Ladies, *Lombra de fus piſadas*, the ſhadow of your ſteps. Which I recite vnto you to ſhew the phraſe of thoſe courtly ſeruitours in yeelding the miſtreſſes honour and reuerence.

And it is ſeen that very particular vſe of it ſelfe makes a matter of much decencie and vndecencie, without any countrey cuſtome or allowance, as if one that hath many yeares worne a gowne ſhall come to be ſeen weare a iakquet or ierkin, or he that hath many yeares worne a beard or long haire among thoſe that had done the contrary, and come ſodainly to be pold or ſhauen, it will ſeeme onely to himſelfe, a deſhight and very vndecent, but alſo to all others that neuer vſed to go ſo, vntill the time and cuſtome haue abrogated that miſlike.

So was it here in England till her Maieſties moſt noble father for diuers good reſpects, cauſed his owne head and all his Courtiers to be polled and his beard to be cut ſhort. Before that time it was thought more decent both for old men and young to be all ſhauen and to weare long haire either rounded or ſquare. Now againe at this time the young Gentlemen of the Court haue taken vp the long haire trayling on their ſhoulders, and thinke it more decent: for what reſpect I would be glad to know.

The Lacedemonians bearing long bushes of haire, finely kept and curled vp, vsed this ciuill argument to maintaine that custome. Haire (say they) is the very ornament of nature appointed for the head, which therfore to vse in his most sumptuous degree is comely, specially for them that be Lordes, Maisters of men, and of a free life, hauing abilitie and leasure enough to keepe it cleane, and so for a signe of seignorie, riches and libertie, the masters of the Lacedemonians vsed long haire. But their vassals, seruauents and slaues vsed it short or shauen in signe of seruitude and because they had no meane nor leasure to kembe and keepe it cleanly. It was besides comberfome to them hauing many businesse to attende, in some seruices there might no maner of filth be falling from their heads. And to all fouldiers it is very noysome and a daungerous disadvantage in the warres or in any particular combat, which being the most comely profession of euery noble young Gentleman, it ought to perswade them greatly from wearing long haire. If there be any that seeke by long haire to helpe or to hide an ill featured face, it is in them allowable so to do, because euery man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all singularities or affected parts of a mans behauour seeme vndecent, as for one man to march or iet in the street more stately, or to looke more solemnely, or to go more gayly and in other coulours or fashioned garments then another of the same degree and estate.

Yet such singularities haue had many times both good liking and good successe, otherwise then many would haue looked for. As when *Dinocrates* the famous architect, desirous to be knownen to king *Alexander* the great, and hauing none acquaintance to bring him to the kings speech, he came one day to the Court very strangely apparelled in long skarlet robes, his head compassed with a garland of Laurell, and his face all to be slicked with sweet oyle, and stoode in the kings

chamber, motioning nothing to any man: newes of this stranger came to the king, who caused him to be brought to his presence, and asked his name, and the cause of his repaire to the Court. He aunswered, his name was *Dinocrates* the Architect, who came to present his Maiestie with a platforme of his owne deuising, how his Maiestie might buylde a Citie vpon the mountaine Athos in Macedonia, which should beare the figure of a mans body, and tolde him all how. Forsooth the breast and bulke of his body should rest vpon such a flat: that hil should be his head, all set with foregrowen woods like haire: his right arme should stretch out to such a hollow bottome as might be like his hand: holding a dish conteyning al the waters that should serue that Citie: the left arme with his hand should hold a valley of all the orchards and gardens of pleasure pertaining thereunto: and either legge should lie vpon a ridge of rocke, very gallantly to behold, and so should accomplish the full figure of a man. The king asked him what commoditie of soyle, or sea, or nauigable riuer lay neere vnto it, to be able to sustaine so great a number of inhabitants. Truly Sir (quoth *Dinocrates*) I haue not yet considered thereof: for in trueth it is the barest part of all the Countrey of Macedonia. The king smiled at it, and said very honourably, we like your deuice well, and meane to vse your seruice in the building of a Citie, but we wil chuse out a more commodious scituation: and made him attend in that voyage in which he conquered Asia and Egypt, and there made him chiefe Surueyour of his new Citie of Alexandria. Thus did *Dinocrates* singularitie in attire greatly further him to his aduancement.

Yet are generally all rare things and such as breede maruell and admiration somewhat holding of the vndecent, as when a man is bigger and exceeding the ordinary stature of a man like a Giaunt, or farre vnder the reasonable and common size of men, as a dwarfe, and such vndecencies do not angre vs, but either we pittie them or scorne at them.

But at all insolent and vnwoonted partes of a mans behaiour we find many times cause to mislike or to be mistrustfull, which proceedeth of some vndecency that is in it, as when a man that hath alwaies bene strange and vnacquainted with vs, will suddenly become our familiar and domestick: and another that hath bene alwaies sterne and churlish, wilbe vpon the suddaine affable and curteous, it is neyther a comely sight, nor a signe of any good towards vs. Which the subtile Italian well obserued by the successes thereof, saying in Prouerbe.

*Chi me fa meglio che non suole,
Tradito me ha o tradir me vuole.*

*He that speaks me fairer, than his woont was too
Hath done me harme, or meanes for to doo.*

Now againe all maner of conceites that stirre vp any vehement passion in a man, doo it by some turpitude or euill and vndecency that is in them, as to make a man angry there must be some iniury or contempt offered, to make him enuy there must proceede some vnderferued prosperitie of his egall or inferiour, to make him pitie some miserable fortune or spectacle to behold.

And yet in euery of these passions being as it were vndecencies, there is a comelineffe to be discerned, which some men can keepe and some men can not, as to be angry, or to enuy, or to hate, or to pitie, or to be ashamed decently, that is none otherwise then reason requireth. This surmise appeareth to be true, for *Homer* the father of Poets writing that famous and most honourable poeme called the *Illiades* or warres of Troy: made his commencement the magnanimous wrath and anger of *Achilles* in his first verse thus: *μνην αιδε θεα πηλεαδου ἀχιλλείους*. Sing foorth my muse the wrath of *Achilles Peleus* sonne: which the Poet would neuer haue done if the wrath of a prince had not beene in some fort comely and allowable. But when *Arrianus* and *Curtius* historiographers that wrote the noble gestes of king *Alexander* the great, came to prayse him for

many things, yet for his wrath and anger they reproched him, because it proceeded not of any magnanimitie, but vpon surfet and distemper in his diet, nor growing of any iust causes, was exercised to the destruction of his dearest friends and familiers, and not of his enemies, nor any other waies so honorably as th'others was, and so could not be reputed a decent and comely anger.

So may al your other passions be vsed decently though the very matter of their originall be grounded vpon some vndecencie, as it is written by a certaine king of Egypt, who looking out of his window, and seing his owne sonne for some grieuous offence, carried by the officers of his iustice to the place of execution: he neuer once changed his countenance at the matter, though the sight were neuer so full of ruth and atrocitie. And it was thought a decent countenance and constant animositie in the king to be so affected, the case concerning so high and rare a peece of his owne iustice. But within few daies after when he beheld out of the same window an old friend and familiar of his, stand begging an almes in the streete, he wept tenderly, remembering their old familiarity and considering how by the mutabilitie of fortune and frailtie of mans estate, it might one day come to passe that he himselfe should fall into the like miserable estate. He therfore had a remorse very comely for a king in that behalfe, which also caused him to giue order for his poore friends plentiful reliefe.

But generally to weepe for any sorrow (as one may doe for pitie) is not so decent in a man: and therefore all high minded persons, when they cannot chuse but shed teares, wil turne away their face as a countenance vndecent for a man to shew, and so will the standers by till they haue suppressed such passion, thinking it nothing decent to behold such an vncomely countenance. But for Ladies and women to weepe and shed teares at euery little greefe, it is nothing vncomely, but rather a signe of much good nature and meeknes of minde, a most decent propertie for that sexe; and therefore they be

for the more part more deuout and charitable, and greater geuers of almes than men, and zealous relieuers of prifoners, and befeechers of pardons, and fuch like parts of commiferation. Yea they be more than fo too: for by the common prouerbe, a woman will weepe for pitie to fee a gofling goe barefoote.

But moft certainly all things that moue a man to laughter, as doe thefe fcurrilities and other ridiculous behauiours, it is for fome vndecencie that is found in them: which maketh it decent for euery man to laugh at them. And therefore when we fee or heare a natural foole and idiot doe or fay any thing foolifhly, we laugh not at him: but when he doeth or fpeaketh wifely, becaufe that is vnlike him felfe: and a buffonne or counterfet foole, to heare him fpeake wifely which is like himfelfe, it is no fport at all, but for fuch a counterfait to talke and looke foolifhly it maketh vs laugh, becaufe it is no part of his naturall, for in euery vncomlineffe there muft be a certaine abfurditie and difproportion to nature, and the opinion of the hearer or beholder to make the thing ridiculous. But for a foole to talke foolifhly or a wifeman wifely, there is no fuch abfurditie or difproportion.

And though at all abfurdities we may decently laugh, and when they be no abfurdities not decently, yet in laughing is there an vndecencie for other refpectes sometime, than of the matter it felfe, which made *Philippus* fonne to the firft Chriften Emperour, *Philippus Arabicus* fitting with his father one day in the theatre to behold the fports, giue his father a great rebuke becaufe he laughed, faying that it was no comely countenance for an Emperour to bewray in fuch a publicke place, nor fpecially to laugh at euery foolifh toy: the pofteritie gaue the fonne for that caufe the name of *Philippus Agellafus* or without laughter.

I haue feene forraine Embaffadours in the Queenes prefence laugh fo diffolutely at fome rare paffime or fport that hath beene made there, that nothing in the world could worfe haue becomen them, and others

very wise men, whether it haue ben of some pleasant humour and complexion, or for other default in the spleene, or for ill education or custome, that could not vtter any graue and earnest speech without laughter, which part was greatly discommended in them.

And *Cicero* the wisest of any Romane writers, thought it vncomely for a man to daunce: saying, *Saltantem sobrium vidi neminem*. I neuer saw any man daunce that was sober and in his right wits, but there by your leaue he failed, nor our young Courtiers will allow it, besides that it is the most decent and comely demeanour of all exultations and reioycements of the hart, which is no lesse naturall to man then to be wise or well learned, or sober.

To tell you the decencies of a number of other behaiours, one might do it to please you with pretie reportes, but to the skilfull Courtiers it shalbe nothing necessary, for they know all by experience without learning. Yet some few remembraunces wee will make you of the most materiall, which our selues haue obserued, and so make an end.

It is decent to be affable and curteous at meales and meetings, in open assemblies more solemne and straunge, in place of authoritie and iudgement not familiar nor pleasant, in counsell secret and sad, in ordinary conferences easie and apert, in conuersation simple, in capitulation subtil and mistrustfull, at mournings and burials sad and sorrowfull, in feasts and bankets merry and ioyfull, in household expence pinching and sparing, in publicke entertainment spending and pompous. The Prince to be sumptuous and magnificent, the priuate man liberall with moderation, a man to be in giuing free, in asking spare, in promise slow, in performance speedy, in contract circumspect but iust, in amitie sincere, in ennimitie wily and cautious [*dolus an virtus quis in hoste requirit*, saith the Poet] and after the same rate euery sort and maner of buynesse or affaire or action hath his decencie and vndecencie, either for the time or place or person or

some other circumstance, as Priests to be sober and sad, a Preacher by his life to give good example, a Judge to be incorrupted, solitarie and vnacquainted with Courtiers or Courtly entertainements, and as the Philosopher saith *Oportet iudicem esse rudem et simplicem*, without plaite or wrinkle, fower in looke and churlish in speech, contrariwise a Courtly Gentleman to be loftie and curious in countenance, yet sometimes a creeper, and a curry fauell with his superiours.

And touching the person, we say it is comely for a man to be a lambe in the house, and a Lyon in the field, appointing the decencie of his qualitie by the place, by which reason also we limit the comely parts of a woman to consist in foure points, that is to be a shrew in the kitchin, a saint in the Church, an Angell at the board, and an Ape in the bed, as the Chronicle reportes by Mistresse *Shore* paramour to king *Edward* the fourth.

Then also there is a decency in respect of the persons with whom we do negotiate, as with the great personages his egals to be solemne and furly, with meaner men pleasant and popular, stoute with the sturdie and milde with the meek, which is a most decent conuersation and not reprochfull or vnseemely, as the prouerbe goeth, by those that vse the contrary, a Lyon among sheepe and a sheepe among Lyons.

Right so in negotiating with Princes we ought to seeke their fauour by humilitie and not by sternnesse, nor to trafficke with them by way of indent or condition, but frankly and by manner of submission to their wils, for Princes may be lead but not driuen, nor they are to be vanquisht by allegation, but must be suffred to haue the victorie and be relented vnto: nor they are not to be chalenged for right or iustice, for that is a maner of accusation: nor to be charged with their promises, for that is a kinde of condemnation: and at their request we ought not to be hardly entreated but easily, for that is a signe of deffidence and mistrust in their bountie and gratitude: nor to recite

the good seruices which they haue receiued at our hands, for that is but a kind of exprobration, but in crauing their bountie or largeffe to remember vnto them all their former beneficences, making no mention of our owne merites, and so it is thankfull, and in praying them to their faces to do it very modefly : and in their commendations not to be excessiue for that is tedious, and alwayes fauours of futtelty more then of sincere loue.

And in speaking to a Prince the voyce ought to be lowe and not lowde nor shrill, for th'one is a signe of humilitie th'other of too much audacitie and presumption. Nor in looking on them seeme to ouerlook them, nor yet behold them too stedfastly, for that is a signe of impudence or litle reuerence, and therefore to the great Princes Orientall their seruitours speaking or being spoken vnto abbase their eyes in token of lowlines, which behauiour we do not obserue to our Princes with so good a discretion as they do : and such as retire from the Princes prefence, do not by and by turne tayle to them as we do, but go backward or sideling for a reasonable space, til they be at the wal or chamber doore passing out of sight, and is thought a most decent behauiour to their soueraignes. I haue heard that king *Henry* th'eight her Maiesties father, though otherwise the most gentle and affable Prince of the world, could not abide to haue any man stare in his face or to fix his eye too speedily vpon him when he talked with them : nor for a common suter to exclame or cry out for iustice, for that is offenseiue and as it were a secret impeachment of his wrong doing, as happened once to a Knight in this Realme of great worship speaking to the king. Nor in speeches with them to be too long, or too much affected, for th'one is tedious th'other is irksome, nor with lowd acclamations to applaude them, for that is too popular and rude and betokens either ignorance, or feldome accesse to their prefence, or little frequenting their Courts : nor to shew too mery or light a countenance,

for that is a signe of little reuerence and is a peece of a contempt.

And in gaming with a Prince it is decent to let him sometimes win of purpose, to keepe him pleafant, and neuer to refufe his gift, for that is vndutifull: nor to forgiue him his loffes, for that is arrogant: nor to giue him great gifts, for that is either infolence or follie: nor to feaft him with exceffiue charge for that is both vaine and enuious, and therefore the wife Prince king *Henry* the feuenth her Maiefties grandfather, if his chaunce had bene to lye at any of his fubiefts houfes, or to paffe moe meales then one, he that would take vpon him to defray the charge of his dyet, or of his officers and houfhould, he would be marueloufly offended with it, faying what priuate fubieft dare vndertake a Princes charge, or looke into the fecret of his expence? Her Maieftie hath bene knowne oftentimes to milike the fuperfluous expence of her fubiefts beftowed vpon her in times of her progresfes.

Likewife in matter of aduife it is neither decent to flatter him for that is feruile, neither to be rough or plaine with him, for that is daungerous, but truly to Counfell and to admonifh, grauely not greuoufly, fincerely not fourely: which was the part that fo greatly commended *Cineas* Counfellour to king *Pirrhus*, who kept that decencie in all his perfwasions, that he euer preuailed in aduice, and carried the king which way he would.

And in a Prince it is comely to giue vnasked, but in a fubieft to aske vnbidden: for that firft is signe of a bountifull mynde, this of a loyall and confident. But the fubieft that craues not at his Princes hand, either he is of no defert, or proud, or miftruffull of his Princes goodneffe: therefore king *Henry* th'eight to one that entreated him to remember one Sir *Anthony Rouse* with fome reward for that he had fpend much and was an ill beggar: the king aunfwered (noting his infolencie,) If he be afhamed to begge, we are afhamed to giue, and was neuertheleffe one of the moft liberrall Princes of the world.

And yet in some Courts it is otherwise vsed, for in Spaine it is thought very vndecent for a Courtier to craue, supposing that it is the part of an importune: therefore the king of ordinarie calleth euery second, third or fourth yere for his Checker roll, and bestoweth his *mercedes* of his owne meere motion, and by discretion, according to euery mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be geuen to hauking, hunting, riding of horses, or playing vpon instruments, or any like exercise, the seruitour to be the same: and in their other appetites wherein the Prince would seeme an example of vertue, and would not mislike to be egalled by others: in such cases it is decent their seruitours and subiects studie to be like to them by imitation, as in wearing their haire long or short, or in this or that sort of apparrell, such excepted as be only fitte for Princes and none els, which were vndecent for a meaner person to imitate or counterfet: so is it not comely to counterfet their voice, or looke, or any other gestures that be not ordinary and naturall in euery common person: and therefore to go vpriight, or speake or looke assuredly, it is decent in euery man. But if the Prince haue an extraordinarie countenance or manner of speech, or bearing of his body, that for a common seruitour to counterfet is not decent, and therefore it was misliked in the Emperor *Nero*, and thought vncomely for him to counterfet *Alexander* the great, by holding his head a little awrie, and neerer toward the tone shoulder, because it was not his owne naturall.

And in a Prince it is decent to goe slowly, and to march with leysure, and with a certaine granditie rather than grauitie: as our soueraine Lady and mistresse, the very image of maiestie and magnificence, is accustomed to doe generally, vnlesse it be when she walketh apace for her pleasure, or to catch her a heate in the colde mornings.

Neuerthelesse, it is not so decent in a meaner person, as I haue obserued in some counterfet Ladies of the Countrey, which vse it much to their owne derision. This Comelines was wanting in Queene *Marie*, otherwise a very good and honourable Princeesse. And was some blemish to the Emperor *Ferdinando*, a most noble minded man, yet so carelesse and forgetfull of himselfe in that behalfe, as I haue seene him runne vp a paire of staires so swift and nimble a pace, as almost had not become a very meane man, who had not gone in some hastie businesse.

And in a noble Prince nothing is more decent and welbeseeming his greatnesse, than to spare soule speeches, for that breedes hatred, and to let none humble suiters depart out of their presence (as neere as may be) discontented. Wherein her Maiestie hath of all others a most Regall gift, and nothing inferior to the good Prince *Titus Vespasianus* in that point.

Also, not to be passionate for small detriments or offences, nor to be a reuenger of them, but in cases of great iniurie, and specially of dishonors: and therein to be very sterne and vindicatiue, for that fauours of Princely magnanimitie: nor to seeke reuenge vpon base and obscure persons, ouer whom the conquest is not glorious, nor the victorie honourable, which respect moued our soueraign Lady (keeping alwaies the decorum of a Princely person) at her first comming to the crowne, when a knight of this Realme, who had very insolently behaued himselfe toward her when she was Lady *Elizabeth*, fell vpon his knee to her, and besought her pardon: suspecting (as there was good cause) that he should haue bene sent to the Tower, she said vnto him most mildly: do you not know that we are descended of the Lion, whose nature is not to harne or pray vpon the mouse, or any other such small vermin?

And with these examples I thinke sufficient to leaue, geuing you information of this one point, that all your figures Poeticall or Rhethoricall, are but obseruations

of strange speeches, and such as without any arte at al we should vse, and commonly do, euen by very nature without discipline. But more or lesse aptly and decently, or scarcely, or abundantly, or of this or that kind of figure, and one of vs more then another, according to the disposition of our nature, constitution of the heart, and facilitie of each mans vtterance: so as we may conclude, that nature her selfe suggesteth the figure in this or that forme: but arte aydeth the iudgement of his vse and application, which geues me occasion finally and for a full conclusion to this whole treatise, to enforme you in the next chapter how art should be vsed in all respects, and specially in this behalfe of language, and when the naturall is more commendable then the artificiall, and contrariwise.

CHAP. XXV.

*That the good Poet or maker ought to dissemble his arte,
and in what cases the artificiall is more commended
then the naturall, and contrariwise.*



And now (most excellent Queene) hauing largely said of Poets and Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metricall proportions, such as do appertaine to our vulgar arte: and last of all set forth the poeticall ornament consisting chiefly in the beautie and gallantnesse of his language and stile, and so haue apparelled him to our seeming, in all his gorgeous habilliments, and pulling him first from the carte to the schoole, and from thence to the Court, and preferred him to your Maiesties seruice, in that place of great honour and magnificence to geue entertainment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to serue the many humors of men thither haunting and resorting, some by way of solace, some of serious aduise, and in matters aswell profitable as pleasant and honest. Wee haue in our humble conceit sufficiently performed

our promise or rather dutie to your Maiestie in the description of this arte, so alwaies as we leaue him not vn furnisht of one peece that best befeemes that place of any other, and may serue as a principall good lesson for al good makers to beare continually in mind, in the vsage of this science: which is, that being now lately become a Courtier he shew not himself a craftsman, and merit to be disgraded, and with scorne sent back againe to the shop, or other place of his first facultie and calling, but that so wisely and discreetly he behaue himselfe as he may worthily retaine the credit of his place, and profession of a very Courtier, which is in plaine termes, cunningly to be able to dissemble. But (if it please your Maiestie) may it not seeme inough for a Courtier to know how to weare a fether, and set his cappe a flaunt, his chaine *en echarpe*, a straight buskin *alingleffe*, a loose *alo Turquesque*, the cape *alla Spaniola*, the breech *a la Françoisse*, and by twentie maner of new fashioned garments to disguise his body, and his face with as many countenances, whereof it seemes there be many that make a very arte, and studie who can shew himselfe most fine, I will not say most foolish and ridiculous? or perhaps rather that he could dissemble his conceits as well as his countenances, so as he neuer speake as he thinks, or thinke as he speaks, and that in any matter of importance his words and his meaning very seldome meete: for so as I remember it was concluded by vs setting forth the figure *Allegoria*, which therefore not impertinently we call the Courtier or figure of faire semblant, or is it not perchance more requisite our courtly Poet do dissemble not onely his countenances and conceits, but also all his ordinary actions of behauiour, or the most part of them, whereby the better to winne his purposes and good aduantages, as now and then to haue a iourney or sicknesse in his sleeue, thereby to shake of other importunities of greater consequence, as they vse their pilgrimages in Fraunce, the Diet in Spaine, the baines in Italy? and when a man is whole to faine

U

himselfe sicke to shunne the businesse in Court, to entertaine time and ease at home, to salve offences without discredite, to win purposes by mediation in absence, which their presence would eyther impeach or ton greatly preferre, to harken after the popular opinions and speech, to entend to their more priuate solaces, to practize more deeply both at leasure and libertie, and when any publique affaire or other attempt and counsaile of theirs hath not receaued good successe, to auoid therby the Princes present reproofe, to coole their chollers by absence, to winne remorfe by lamentable reports, and reconciliation by friends intreatie. Finally by sequestring themselves for a time fro the Court, to be able the freelier and cleerer to discern the factions and state of the Court and of al the world besides, no lesie then doth the looker on or beholder of a game better see into all points of auantage, then the player himselfe? and in dissembling of diseases which I pray you? for I haue obserued it in the Court of Fraunce, not a burning feuer or a plurisie or a palseie, or the hpdropick and swelling gowte, or any other like disease, for if they be such as may be either easily discerned or quickly cured, they be ill to dissemble and doo halfe handfomly serue the turne.

But it must be either a dry dropsie, or a megrim or letarge, or a fistule *in ano*, or some such other secret disease, as the common conuersant can hardly discouer, and the Phisition either not speedily heale, or not honestly bewray? of which infirmities the scoffing *Pasquil* wrote, *Vlcus vesicæ renum dolor in pene scirrui*. Or as I haue seene in diuers places where many make themselves hart whole, when in deede they are full sicke, bearing it stoutly out to the hazard of their health, rather then they would be suspected of any lothsome infirmity, which might inhibit them from the Princes presence, or entertainment of the ladies. Or as some other do to beare a port of state and plentie when they haue neither penny nor possession, that they may not seeme to droope, and be reiected as

vnworthy or insufficient for the greater seruices, or to be pitied for their pouertie, which they hold for a marueilous disgrace, as did the poore Squire of Castile, who had rather dine with a sheepes head at home and drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing ignorant of his pouertie. Or as others do to make wise they be poore when they be riche, to shunne thereby the publicke charges and vocations, for men are not now a dayes (specially in states of *Oligarchie* as the most in our age) called fomuch for their wisedome as for their wealth, also to auoyde enuie of neighbours or bountie in conuersation, for whosoeuer is reputed rich cannot without reproch, but be either a lender or a spender. Or as others do to seeme very busie when they haue nothing to doo, and yet will make themselves so occupied and ouerladen in the Princes affaires, as it is a great matter to haue a couple of wordes with them, when notwithstanding they lye sleeping on their beds all an after noone, or sit solemnly at cardes in their chambers, or enterteyning of the Dames, or laughing and gibing with their familiars foure houres by the clocke, whiles the poore suter desirous of his dispatch is aunswered by some Secretarie or page *il fault attendre, Monsieur* is dispatching the kings businesse into Languedock, Prouence, Piemont, a common phrase with the Secretaries of France. Or as I haue obserued in many of the Princes Courts of Italie, to seeme idle when they be earnestly occupied and entend to nothing but mischieuous practizes, and do busily negotiat by coulor of otiation. Or as others of them that go ordinarily to Church and neuer pray to winne an opinion of holinesse: or pray still apace, but neuer do good decde, and geue a begger a penny and spend a pound on a harlot, to speake faire to a mans face, and foule behinde his backe, to set him at his trencher and yet sit on his skirts for so we vse to say by a fayned friend, then also to be rough and churlish in speach and apparence, but inwardly affectionate and fauouring,

as I haue sene of the greatest podeslates and grauest iudges and Presidentes of Parliament in Fraunce.

These and many such like disguisings do we find in mans behaiour, and specially in the Courtiers of forraigne Countreyes, where in my youth I was brought vp, and very well obserued their maner of life and conuersation, for of mine owne Countrey I haue not made so great experience. Which parts, neuerthelesse, we allow not now in our English maker, because we haue geuen him the name of an honest man, and not of an hypocrite: and therefore leauing these manner of dissimulations to all base-minded men, and of vile nature or misterie, we doe allow our Courtly Poet to be a dissembler only in the subtilties of his arte: that is, when he is most artificiall, so to disguise and cloake it as it may not appeare, nor seeme to proceede from him by any studie or trade of rules, but to be his naturall: nor so euidently to be descried, as euery ladde that reades him shall say he is a good scholler, but will rather haue him to know his arte well, and little to vse it.

And yet peradventure in all points it may not be so taken, but in such onely as may discouer his grossenes or his ignorance by some schollerly affectation: which thing is very irkesome to all men of good trayning, and specially to Courtiers. And yet for all that our maker may not be in all cases restrayned, but that he may both vse, and also manifest his arte to his great praise, and need no more be ashamed thereof, than a shomaker to haue made a cleanly shoe, or a Carpenter to haue buylt a faire house. Therefore to discusse and make this point somewhat cleerer, to weete, where arte ought to appeare, and where not, and when the naturall is more commendable than the artificiall in any humane action or workmanship, we wil examine it further by this distinction.

In some cases we say arte is an ayde and coadiutor to nature, and a furtherer of her actions to good effect, or peradventure a meane to supply her wants, by ren-

forcing the causes wherein thee is impotent and defective, as doth the arte of phisicke, by helping the naturall concoction, retention, distribution, expulsion, and other vertues, in a weake and vnhealthie bodie. Or as the good gardiner seasons his soyle by fundrie sorts of compost: as mucke or marle, clay or sande, and many times by bloud, or lees of oyle or wine, or stale, or perchaunce with more costly drugs: and waters his plants, and weedes his herbes or floures, and prunes his branches, and vnleaves his boughes to let in the sunne: and twentie other waies cherisheth them, and cureth their infirmities, and so makes that neuer, or very seldome any of them miscarry, but bring forth their flours and fruites in season. And in both these cases it is no small praise for the Phisition and Gardiner to be called good and cunning artificers.

In another respect arte is not only an aide and coadjutor to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill, so as by meanes of it her owne effects shall appeare more beautifull or straunge and miraculous, as in both cases before remembred. The Phisition by the cordials hee will geue his patient, shall be able not onely to restore the decayed spirites of man, and render him health, but also to prolong the terme of his life many yeares ouer and aboue the stint of his first and naturall constitution. And the Gardiner by his arte will not onely make an herbe, or flowr, or fruite, come forth in his season without impediment, but also will embellish the same in vertue, shape, odour and taste, that nature of her selfe woulde neuer haue done: as to make single gilliflowre, or marigold, or daisie, double: and the white rose, redde, yellow, or carnation, a bitter mellon sweete, a sweete apple, foure, a plumme or cherrie without a stone, a peare without core or kernell, a goord or cucumber like to a horne, or any other figure he will: any of which things nature could not doe without mans help and arte. These actions also are most singular, when they be most artificiall.

In another respect, we say arte is neither an aider nor a surmounter, but onely a bare imitatur of natures works, following and counterfeyting her actions and effects, as the Marmesot doth many countenances and gestures of man, of which sorte are the artes of painting and keruing, whereof one represents the naturall by light colour and shadow in the superficial or flat, the other in a body massife expressing the full and emptie, euen, extant, rabbated, hollow, or whatsoeuer other figure and passion of quantitie. So also the Alchymist counterfeits gold, siluer, and all other mettals, the Lapidarie pearles and pretious stones by glasse and other substances falsified, and sophisticate by arte. These men also be praised for their craft, and their credit is nothing empayred, to say that their conclusions and effects are very artificiall. Finally in another respect arte is as it were an encounter and contrary to nature, producing effects neither like to hers, nor by participation with her operations, nor by imitation of her paternes, but makes things and produceth effects altogether strange and diuerse, and of such forme and qualitie (nature alwaies supplying stufte) as she neuer would nor could haue done of her selfe, as the carpenter that builds a house, the ioyner that makes a table or a bedstead, the tailor a garment, the Smith a locke or a key, and a number of like, in which case the workman gaineth reputation by his arte, and praise when it is best expressed and most apparant, and most studiously. Man also in all his actions that be not altogether naturall, but are gotten by study and discipline or exercise, as to daunce by measures, to sing by note, to play on the lute, and such like, it is a praise to be said an artificiall dauncer, singer, and player on instruments, because they be not exactly knowne or done, but by rules and precepts or teaching of schoolemasters. But in such actions as be so naturall and proper to man, as he may become excellent therein without any arte or imitation at all, (custome and exercise excepted, which are requisite to euery action not numbred

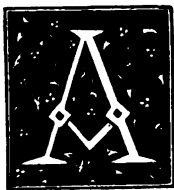
among the vitall or animal) and wherein nature should seeme to do amisse, and man suffer reproch to be found destitute of them: in those to shew himselfe rather artificiall then naturall, were no lesse to be laughed at, then for one that can see well inough, to vse a paire of spectacles, or not to heare but by a trunke put to his eare, nor feele without a paire of ennealed glooues, which things in deede helpe an infirme sence, but annoy the perfit, and therefore shewing a difabilitie naturall mooue rather to scorne then commendation, and to pitie sooner then to prayse. But what else is language and vtterance, and discourse and persuation, and argument in man, then the vertues of a well constitute body and minde, little lesse naturall then his very sensuall actions, sauing that the one is perfit by nature at once, the other not without exercise and iteration? Peraduenture also it wilbe granted that a man sees better and discernes more brimly his collours, and heares and feeles more exactly by vse and often hearing and feeling and seing, and though it be better to see with spectacles then not to see at all, yet is their praise not egall nor in any mans iudgement comparable: no more is that which a Poet makes by arte and precepts rather then by naturall instinct: and that which he doth by long meditation rather then by a suddaine inspiration, or with great pleasure and facillitie then hardly (and as they are woont to say) in spite of Nature or Minerua, then which nothing can be more irksome or ridiculous.

And yet I am not ignorant that there be artes and methodes both to speake and to perswade and also to dispute, and by which the naturall is in some sorte relieved, as th'eye by his spectacle, I say relieved in his imperfection, but not made more perfit then the naturall, in which respect I call those artes of Grammar, *Logicke*, and *Rhetorick* not bare imitations, as the painter or keruers craft and worke in a forraine subiect viz. a liuely purtraite in his table of wood, but by long and studious obseruation rather a repetition or

reminiscens naturall, reduced into perfection, and made prompt by vse and exercife. And so whatsoever a mans speakes or perfwades he doth it not by imitation artificially, but by obseruation naturally (though one follow another) because it is both the same and the like that nature doth suggest: but if a popingay speake, she doth it by imitation of mans voyce artificially and not naturally being the like, but not the same that nature doth suggest to man. But now because our maker or Poet is to play many parts and not one alone, as first to deuise his plat or subiect, then to fashion his poeme, thirdly to vse his metricall proportions, and last of all to vtter with pleasure and delight, which restes in his maner of language and stile as hath bene said, whereof the many moodes and straunge phrascs are called figures, it is not altogether with him as with the crafts man, nor altogether otherwise then with the crafts man, for in that he vscth his metricall proportions by appointed and harmonickall measures and distaunces, he is like the Carpenter or Ioyner, for borrowing their tymber and stufte of nature, they appoint and order it by art otherwise then nature would doe, and worke effects in apparance contrary to hers. Also in that which the Poet speakes or reports of another mans tale or doings, as *Homer* of *Priamus* or *Vlisses*, he is as the painter or keruer that worke by imitation and representation in a forrein subiect, in that he speakes figuratiuely, or argues subtiltie, or perfwades copiously and vehemently, he doth as the cunning gardiner that vsing nature as a coadiutor, furdres her conclusions and many times makes her effectes more absolute and straunge. But for that in our maker or Poet, which restes onely in deuise and issues from an excellent sharpe and quick inuention, holpen by a cleare and bright phantasie and imagination, he is not as the painter to counterfaite the naturall by the like effects and not the same, nor as the gardiner aiding nature to worke both the same and the like, nor as the Carpen-

ter to worke effectes vtterly vnlike, but even as nature her selfe working by her owne peculiar vertue and proper instinct and not by example or meditation or exercise as all other artificers do, is then most admired when he is most naturall and least artificiall. And in the feates of his language and vtterance, because they hold aswell of nature to be suggested and vttered as by arte to be polished and reformed. Therefore shall our Poet receaue prayse for both, but more by knowing of his arte then by vnseasonable vsing it, and be more commended for his naturall eloquence then for his artificiall, and more for his artificiall well disembled, then for the same ouermuch affected and grossely or vndiscretly bewrayed, as many makers and Oratours do.

The Conclusion.



And with this (my most gracious founraigne Lady) I make an end, humbly beseeching your pardon, in that I haue presumed to hold your eares so long annoyed with a tedious trifle, so as vnlesse it proceede more of your owne Princely and naturall mansuetude then of my merite, I feare greatly least you may thinck of me as the Philosopher Plato did of *Aniceris* an inhabitant of the Citie *Cirene*, who being in troth a very actiue and artificiall man in driuing of a Princes Chariot or Coche (as your Maiestie might be) and knowing it himselfe well enough, comming one day into Platos schoole, and hauing heard him largely dispute in matters Philosophicall, I pray you (quoth he) geue me leaue also to say somewhat of myne arte, and in deede shewed so many trickes of his cunning how to lanche forth and slay, and chaunge pace, and turne and winde his Coche, this way and that way, vphill downe hill,

and also in euen or rough ground, that he made the whole assemblie wonder at him. Quoth Plato being a graue personage, verely in myne opinion this man should be vtterly vnfit for any seruice of greater importance then to driue a Coche. It is a great pitie that so prettie a fellow, had not occupied his braynes in studies of more consequence. Now I pray God it be not thought so of me in describing the toyes of this our vulgar art. But when I consider how euery thing hath his estimation by opportunitie, and that it was but the studie of my yonger yeares in which vanitie raigned. Also that I write to the pleasure of a Lady and a most gracious Queene, and neither to Priestes nor to Prophetes or Philosophers. Besides finding by experience, that many times idlenesse is lesse harmefull then vnprofitable occupation, dayly seeing how these great aspiring myndes and ambitious heads of the world seriously searching to deale in matters of state, be often times so busie and earnest that they were better be vnoccupied, and peraduenture altogether idle, I presume so much vpon your Maiesties most milde and gracious iudgement howsoever you conceiue of mync abilitie to any better or greater seruice, that yet in this attempt ye wil allow of my loyall and good intent alwayes endeavouring to do your Maiestie the best and greatest of those seruices I can.



A Table of the Chapters in this booke,
and euery thing in them
conteyned.

W hat a Poet and Poesie is, and who may be said the most excellent Poet in our time.	fol. 1 [p. 19]
Whether there may be an arte of our English or vulgar Poesie.	3 [p. 21]
How Poets were the first Priests, the first Prophets, the first Legis-lators and Politicians in the world.	3 [p. 22]
How Poets were the first Philosophers, the first Astronomers, and Historiographers, and Orators, and Musicians in the world.	5 [p. 24]
How euery wilde and sauadge people vse a kinde of naturall Poesie in versicle and rime, as our vulgar is.	7 [p. 26]
Whence the riming Poesie came first to the Greekes and La- tines, and how it had altered, and almost spill their maner of Poesie.	7 [p. 27]
How in the time of Charlemaynes raigne and many yeares after him, the Latine Poets wrote in rime.	8 [p. 28]
In what reputation Poets and Poesie were in the olde time with Princes, and otherwise generally, and how they be now become contemptible, and for what causes.	12 [p. 31]
How Poesie shoulde not be employed vpon vaine conceits, nor specially those that bee vitious or infamous.	18 [p. 38]
The subiect or matter of Poesie what it is.	18 [p. 39]
Of Poems and their sundrie sortes, and how thereby the auncient Poets receiued Surnames.	19 [p. 40]
In what forme of Poesie the gods of the gentils were praysed and honoured.	21 [p. 42]
In what forme of Poesie vice, and the common abuses of mans life were reprehended.	24 [p. 45]
How the Poesie for reprehension of vice, was reformed by two manner of Poems, more ciuill than the first.	25 [p. 47]
In what forme of Poesie the euill and outrageous behauiours of Princes were reprehended.	26 [p. 48]
In what forme of Poesie the great Princes and dominators of the world were praised and honoured.	27 [p. 50]
Of the places where in auncient time their enterludes and other Poemes drammaticke were represented vnto the people.	28 [p. 51]
Of the shepheards or pastorall poesie called Eglogue, and to what purpose it was first inuented and deuised.	30 [p. 52]
Of historicall Poesie, by which the famous acts of princes and the vertuous and worthy liues of our forefathers were re- ported.	31 [p. 54]

<i>In what forme of poesie vertue in the inferior sort was commended.</i>	fol. 34 [p. 57]
<i>The forme wherein honest and profitable arts and sciences were treated.</i>	35 [p. 59]
<i>In what forme of poesie the amarus affections and entertainments were uttered.</i>	36 [p. 59]
<i>The forme of poetickall reioysings.</i>	36 [p. 60]
<i>The forme of poetickall lamentations.</i>	37 [p. 61]
<i>The solemne reioysings at the birth and natiuitie of princes children.</i>	40 [p. 64]
<i>The manner of reioysings at weddings and marriages, specially of great Ladies and Gentlewomen and Dames of honour.</i>	40 [p. 64]
<i>The manner of poesie by which they uttered their bitter taunts or priuy nippes, and witty scoffes and other merry conceits.</i>	43 [p. 68]
<i>What manner of poeme they vsed for memoriall of the dead.</i>	45 [p. 70]
<i>An auncient forme of poesie by which men did vse to reproch their enimies.</i>	46 [p. 71]
<i>Of the short poeme called with vs posse.</i>	47 [p. 72]
<i>Who in any age haue beene the most commended writers in our English poesie, and the Authors censure giuen vpon them.</i>	48 [p. 73]

The Table of the second booke.

O <i>f proportion poetickall.</i>	fol. 53 [p. 78]
<i>Of proportion in Staff.</i>	54 [p. 79]
<i>Of proportion in Measure.</i>	55 [p. 81]
<i>How many sortes of measures we vse in our vulgar.</i>	58 [p. 84]
<i>Of the distinctions of mans voice and pauses allowed to our speech, and of the first pause called Ceasure.</i>	61 [p. 87]
<i>Of proportion in concord called Rime.</i>	63 [p. 90]
<i>Of accent, stirre and time, evidently perceyued in the distinction of mans voice, and is that which maketh the flowing of a Meetre.</i>	64 [p. 91]
<i>Of your Cadences by which the meeter is made Symphonickall, and when they be most sweet and solemne.</i>	65 [p. 93]
<i>How the good maker will not wrench his word to helpe his rime, either by falsifying his accent or his Ortographie.</i>	67 [p. 94]
<i>Of concord in long and short measures, and by neere or farre distances, and which of them is most commendable.</i>	68 [p. 96]
<i>Of proportion by situation.</i>	69 [p. 97]
<i>Of proportion in figure.</i>	75 [p. 104]
<i>[Of the deuice or embleme, and that other which the Greekes call Anagramma, and we the Poesie transposed.</i>	p. 115
<i>Of the Anagramme, or Poesie transposed.</i>	p. 121

<i>How if all manner of suddaine innouations were not very scandalous, specially in the lawes of any language, the vse of the Greeke and Latine feet might be brought into our vulgar poeie and with good grace inough.</i>	fol. 85 [p. 126]
<i>A more particular declaration of the Metricall feete of the Greekes and Latines, and of your fete of two times.</i>	91 [p. 133]
<i>Of the feete of three times, and what vse we may haue of them in our vulgar.</i>	103 [p. 137]
<i>Of all the other of three times besides the DaCill.</i>	106 [p. 140]
<i>Of your halfe foote in a verse, and those verses which they called perfect and defectiue.</i>	107 [p. 142]
<i>Of the breaking of your wordes of many sillables, and when and how it is to be vsed.</i>	108 [p. 143]

The Table of the third booke.

<i>Of ornament poeticall and that it resteth in figures.</i>	fol. 114 [p. 149]
<i>How our writing and speeces publique ought to be figuratiue, and if they be not doo greatly disgrace the cause and purpose of the speaker and writer.</i>	115 [p. 151]
<i>How ornament poeticall is of two sortes according to the double nature and efficacy of figures.</i>	119 [p. 155]
<i>Of language and what spech our maker ought to vse.</i>	119 [p. 156]
<i>Of stile, and that it is of three kindes, lustie, meane, and low according to the nature of the subiect.</i>	123 [p. 160]
<i>Of the lustie, meane, and low subiect.</i>	127 [p. 164]
<i>Of figures and figuratiue speeches.</i>	128 [p. 166]
<i>Sixe points set downe by our learned forefathers for a generall rule or regiment of all good viterance, be it by mouth or by writing.</i>	129 [p. 167]
<i>How the Greekes first and afterwarde the Latines inuented new names for euery figure, which this Author is also enforced to doo in his vulgar arte.</i>	130 [p. 168]
<i>A diuision of figures, and how they serue in exornation of language.</i>	132 [p. 170]
<i>Of Auricular figures apperteyning to single words and working by their diuers sounds and audibile tunes, alteration to the eare only and not to the minde.</i>	134 [p. 173]
<i>Of Auricular figures pertyning to clauises of 'xch, and by them working no little alteration to the eare.</i>	135 [p. 174]
<i>Of Auricular figures working by disorder.</i>	140 [p. 180]
<i>Of Auricular figures working by surplisage.</i>	142 [p. 182]
<i>Of Auricular figures working by exchange.</i>	142 [p. 182]
<i>Of Auricular figures that serue to make the meetre tuneable and melodious, but not by defect nor surplisage, disorder nor exchange.</i>	145 [p. 184]

The names of your figures Auricular.

E clipſis, or the figure of default.	fol. 136 [p. 175]
Zeugma, or the ſingle ſupply.	136 [p. 175]
Prozeugma, or the ringleader.	137 [p. 176]
Mezozeugma, or the middlemarcher.	137 [p. 176]
Hypozeugma, or the rerewarder.	137 [p. 176]
Sillepiſis, or the double ſupply.	137 [p. 176]
Hypozeuxis, or the ſubſtitute.	138 [p. 177]
Apoſiopeſis, or the figure of ſilence, otherwiſe called the figure of interruption.	139 [p. 178]
Prolepiſis, or the propounder.	139 [p. 179]
Hiperbaton, or the troſſer.	140 [p. 180]
Parentheſis, or the inſertour.	140 [p. 180]
Hiſteron proteron, or the prepoſterous.	141 [p. 181]
Enallage, or figure of exchange.	142 [p. 182]
Hiſpallage, or the changeling.	143 [p. 182]
Omoioteteleon, or the figure of likeloofe.	144 [p. 184]
Parimion, or figure of like letter.	145 [p. 185]
Aſindeton, or figure of looſe language.	145 [p. 185]
Polifindeton, or the coople claufe.	146 [p. 186]
Irmus, or the long looſe.	146 [p. 186]
Epitheton, or the qualifier.	147 [p. 187]
Endiades, or the figure of twinnes.	147 [p. 188]
<i>Of the figures which we call Senſable, becauſe they alter and affect the minde by alteration of ſenſe and firſt in ſingle words.</i>	
Metaphora, or the figure of tranſport.	148 [p. 189]
Catacreſis, or the figure of abuſe.	150 [p. 190]
Metonymia, or the miſnamer.	150 [p. 191]
Antonomafia, or the ſurnamer.	151 [p. 192]
Onomatopeia, or the newnamer.	151 [p. 192]
Epitheton, or figure of attribution, otherwiſe called the qualifier.	152 [p. 193]
Metalepiſis, or the far-ſet.	152 [p. 193]
[Emphaſis, or the Renforcer.	p. 194]
Liptote, or the moderator.	153 [p. 195]
Paradiaſtole, or the curriſauel, otherwiſe called the ſoother.	154 [p. 195]
Meioſis, or the diſabler.	154 [p. 195]
Tapinoſis, or the abbaſer.	154 [p. 195]
Synecdoche, or the figure of quick conceit.	154 [p. 196]
<i>Of ſenſible figures appertaining to whole ſpeeches, and by them affecting and altering the minde by force of ſenſe and intendment.</i>	
Allegoria, or figure of faire ſemblant.	155 [p. 196]
Enigma, or the riddle.	155 [p. 197]
Parimia, or the prouerbe.	157 [p. 198]
Ironia, or the drie mock.	157 [p. 199]
Sarcaſmus, or the bitter taunt.	158 [p. 200]
Aſteiſmus, the merry ſcoffe, or ciuill ieſt.	158 [p. 200]
Miſteriſmus, or the ſleering frumpe.	159 [p. 201]
Antiphrasiſ, or the broad ſloute.	159 [p. 201]
Charientiſmus, or the priuie niſſe.	159 [p. 201]

Hyperbole, or the loud lier, otherwise called the overreacher.	159	[p. 202]
Periphrasis, or the figure of ambage.	161	[p. 203]
Synecdoche, or the figure of quick conceit.	162	[p. 205]
Of figures sententious, otherwise called rhetoricall.	163	[p. 206]
Anaphora, or the figure of report.	165	[p. 208]
Antistrophe, or the counterturne.	165	[p. 208]
Simploche, or figure of reiteration.	166	[p. 209]
Anadiplosis, or the redouble.	167	[p. 210]
Epanalepsis, or the slow returne, otherwise called the Eccho sound.	167	[p. 210]
Epizeuxis, or the vnderlay, otherwise called the Cuckoo'spell.	167	[p. 210]
Ploche, or the doubler, otherwise called the swift repeate.	168	[p. 210]
Paronomasia, or the nicknamer.	168	[p. 212]
Traductio, or the translacer.	170	[p. 213]
Antipophora, or the figure of response.	170	[p. 214]
Syneciosis, or the crosse couple.	172	[p. 216]
Antanaclassis, or the rebound.	173	[p. 216]
Clymax, or the marching figure.	173	[p. 217]
Antimetabole, or the counterchange.	174	[p. 217]
Insultatio, or the disdainfull.	175	[p. 218]
Antitheton, or the quarreller, otherwise called the onerthwart or rencounter.	175	[p. 219]
Erotema, or the questioner.	176	[p. 220]
Echphonisis, or the outcrie.	177	[p. 221]
Brachiologia, or the culled comma.	178	[p. 222]
Parison, or the figure of euen.	178	[p. 222]
Sinonimya, or the figure of store.	179	[p. 223]
Metanoia, or the penitent, otherwise called the figure of re- pentance.	179	[p. 223]
Antenagoge, or the recompencer.	180	[p. 224]
Epiphonema, or the close.	181	[p. 225]
Auxesis, or the auancer.	182	[p. 226]
Meiosis, or the disabler.	183	[p. 227]
[Epanodis, or the figure of Retire		p. 229]
Dialisis, or the dismemberer.	185	[p. 230]
Merismus, or the distributor.	185	[p. 230]
Epimone, or the loueburden.	188	[p. 233]
Paradoxon, or the wonderer.	189	[p. 233]
Aporia, or the doubtfull.	189	[p. 234]
Epitropi, or the figure of reference, otherwise called the figure of submission.	189	[p. 234]
Parrisia, or the licentious.	190	[p. 234]
Anachinosis, or the impartener.	190	[p. 235]
Paramologia, or figure of admittance.	190	[p. 235]
Etiologia, or the tell-cause, otherwise called the reason renderer.	191	[p. 236]
Dicheologia, or the figure of excuse.	192	[p. 237]
Noema, or the figure of close conceit.	193	[p. 238]
Orismus, or the definer by difference.	193	[p. 239]
Procatalepsis, or the presumptuous.	194	[p. 239]

Paralepsis, or the <i>passenger</i> .	fol. 194 [p. 239]
Commoratio, or figure of <i>abode</i> .	194 [p. 240]
Metastasis, or figure of <i>remoue</i> , otherwise called the <i>flitter</i> .	194 [p. 240]
Parecnasis, or the <i>straggler</i> , otherwise called the figure of <i>digression</i> .	195 [p. 240]
Expediitio, or the <i>dispatcher</i> .	195 [p. 241]
Dialogismus, or the <i>right reasoner</i> .	196 [p. 242]
Gnome, or the <i>director</i> , otherwise [Sententia] the <i>sage/ayer</i> .	197 [p. 243]
Sinathrismus, or the <i>heaping figure</i> .	197 [p. 243]
Apotrophe, or the <i>turne tale</i> .	198 [p. 244]
Hipotiposis, or the <i>counterfait</i> , otherwise called the figure of <i>representation</i> .	199 [p. 245]
Profopographia, or the <i>counterfet countenance</i> .	199 [p. 245]
Profopopeia, or the <i>false impersonation</i> .	200 [p. 246]
Chronographia, or the <i>counterfait of time</i> .	200 [p. 246]
Topographia, or <i>counterfait of place</i> .	200 [p. 246]
Pragmatographia, or <i>counterfait action</i> .	201 [p. 246]
Omoiosis, or the figure of <i>resemblance</i> .	201 [p. 247]
Icon, or <i>resemblance by purtrait</i> , and <i>ymagerie</i> .	204 [p. 250]
Parabola, or <i>resemblance mysticall</i> .	205 [p. 251]
Paradigma, or <i>resemblance by example</i> .	205 [p. 252]
Exargalia, or the <i>gorgeous</i> , otherwise called the <i>beutifull</i> .	206 [p. 254]
Of the vices and deformities in speech principally noted by ancient Poets.	208 [p. 256]
How some vices in speeches are alwaies intollerable some others now and then borne withal by licence of approved authors.	209 [p. 257]
Barbarismus, or <i>barbarous speech</i> .	209 [p. 257]
Solecismus, or <i>false speech</i> .	210 [p. 258]
Cacozelia, or <i>fond afflictation</i> .	210 [p. 258]
Soraismus, or the vice called the <i>mingle-mangle</i> .	211 [p. 259]
Cacosinethon, or the <i>misplacer</i> .	212 [p. 260]
Cacemphaton, or <i>soule speech</i> .	212 [p. 260]
Tautologia, or <i>selfe saying</i> .	213 [p. 261]
Acyron, or the <i>uncouth</i> .	214 [p. 262]
Pleonasmus, or <i>fault of full speech</i> .	215 [p. 264]
Macrologia, or <i>long language</i> .	215 [p. 264]
Periergia, or <i>ouerlabor</i> , otherwise called the <i>curious</i> .	216 [p. 265]
Tapinosis, or the <i>abaser</i> .	216 [p. 266]
Bomphibologia, or <i>pompous speech</i> .	217 [p. 266]
Amphibologia, or the <i>ambiguous</i> .	217 [p. 267]
What it is that generally makes our speech vertuous or vicious, and of that which the Latines call decorum.	218 [p. 268]
Of decencie in behaviour and action, which also belongs to the consideration of a Poet or maker.	231 [p. 283]
How the good poet or maker ought to dissemble his arte, and in what cases the artificiall is more commended then the naturall and contrariwise.	250 [p. 304]
The conclusion.	257 [p. 313]

FINIS.

Muir & Paterson, Printers, Edinburgh.

